

SQUARE DANCING

JUNE, 1985

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(see page 49)



The National Arrives in Birmingham

(see page 11)

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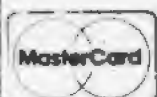
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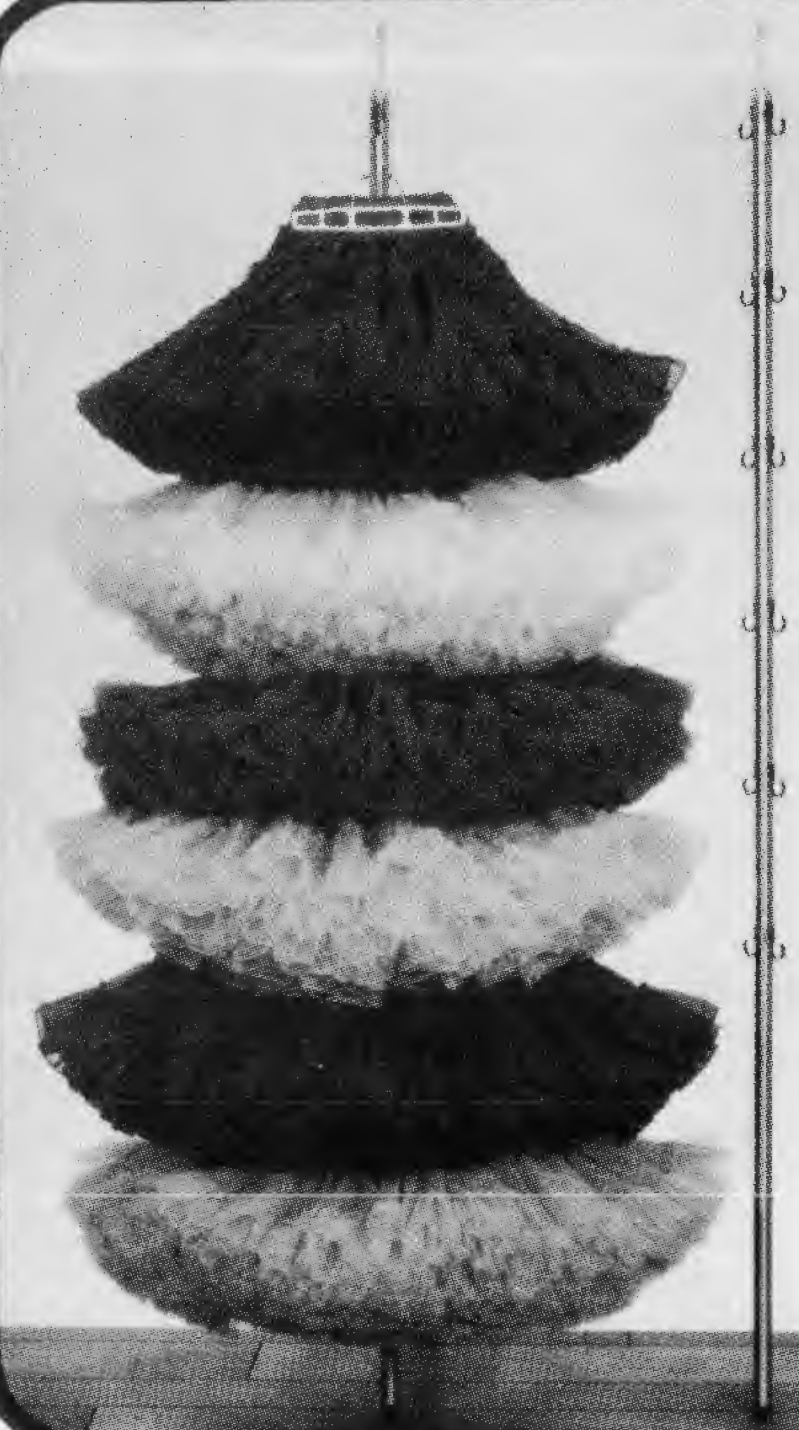
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I would like to submit pictures of my two licenses which I have had for a number of years. One is on my wife's car; the other is on my van. I keep the square dancer emblem



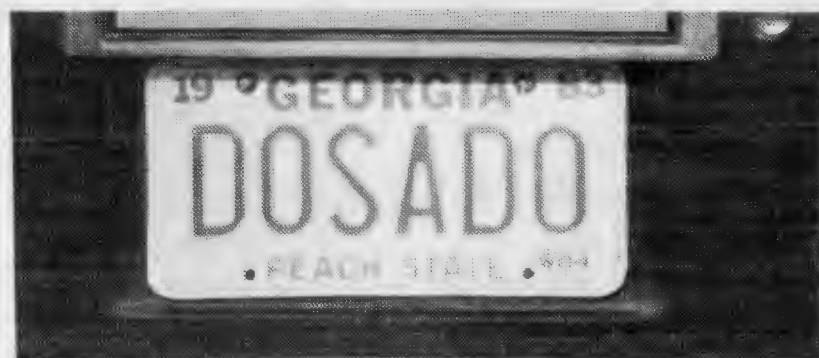
near the license on my van so passing motorists won't think my hair is curly and my last name starts with a "Q."

Stuart McElroy
Colonial Beach, Virginia

Dear Editor:

Thought Georgia should be represented with license plates. Here's a picture of mine.

Bob Shiver
Warner Robins, Georgia



More power to those of you who advertise square dancing via your automotive license plates. With the publication of those shown here, we're going to take a hiatus of using them in the magazine. They're coming in too fast. — Editor

Dear Editor:

Thanks to your readers, Lew and Edna Sullivan and Marie and Bob Shiver, for sending two records which I had trouble finding for use with a teen club. I find teen clubs are lively and uplifted when they dance to these hard-to-get records: Popcorn, Shakin, Amos

Please see **LETTERS**, page 119

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers

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Membership \$10.00 per year
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Overseas: Add \$3.00 U.S. per year for postage.

Second Class postage paid at Los Angeles, CA
and at additional mailing offices.

POSTMASTER: Send address changes to

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OFFICIAL PUBLICATION
OF

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXXVII—NO.6

GENERAL STAFF

Editor	Bob Osgood
Editorial & Advertising	Dawn Draper
Editorial Staff	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Accounts	Evelyn Koch
Subscriptions	Nikki Campbell
Cartoons	Frank Grundeen
Photographic Consultant	Joe Fadler
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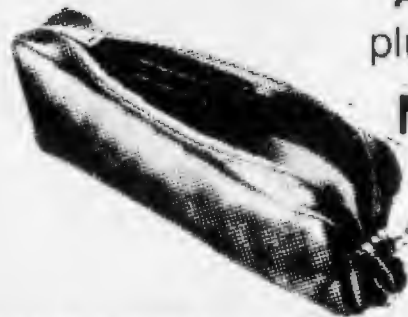
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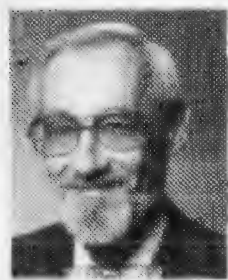
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June, 1985

THESE ARE BIG ACTION MONTHS for square dancing. April saw Callerlab make it a dozen by holding its 12th Annual Convention in Phoenix, Arizona (see story starting on page 16). Last month, a good turnout of Legacy trustees met in Philadelphia and later this month an estimated 20,000 square dancers will gather in Birmingham, Alabama, for the 34th running of the National Square Dance Convention. Encouraging, of course. But despite the festival-like atmosphere, the Callerlab and Legacy meetings were devoted to the serious business of strengthening the whole square dance activity.

Seldom have we felt a stronger, more urgent need to come up with solutions to the growing concerns that have faced the activity in recent years — smaller classes, fewer clubs and, at times, a lack of a well-defined direction.

Our personal barometer of the proceedings left little doubt that callers were ready to stop “fussing around” with the basics and come to an agreement on the various programs that would allow the lists to be frozen so that attention could be given to other matters. “We are concerned,” one of the delegates told us; “we need now to rededicate ourselves to putting the ‘fun’ back into square dancing. We have lists we can work with, definitions that are good and our styling and timing notes can hold up well for the foreseeable future; now, let’s dedicate ourselves to providing the type of activity that will give the greatest pleasure to the greatest number of dancers.”

Frankly, we were personally pleased at the direction Callerlab seems to be heading. We are encouraged by what seems to be a unani-

mous desire to move ahead, to settle on workable programs and to provide places to dance for *all* dancers.

Square Dance Month — 1985

FOR MANY YEARS square dancers observed certain periods as Square Dance Day or Square Dance Week or Square Dance Weekend as a means of alerting a non-dancing community to the friendliness and pleasure of this activity. Then, a number of years ago, it was realized that if all areas set the same period for their observance, the action could be far more effective and possibly have the impact of a national campaign set up by some leading advertising firm.

The concept was that if each individual community set up open-house club programs to which the public might be invited, shows on local television, displays at shopping malls and demonstrations before church educational and civic groups, that the combined effort would reach more potential dancers than by any other means.

When tried, the results were very much on the positive side with many states and Canadian provinces receiving official recognition from their heads of government. So successful was the first year’s program that Square Dance Week continued and eventually became an official program of Legacy — the Communications Organization for Square Dancing. In recent years, Legacy has extended the observance from a one week to a full month’s program with September selected as the period when most square dance classes are about to get underway.



Now, even though it is still summer, Square Dance Month is right around the corner. This means that it is not too early to start planning if we are to reach the non-dancing public and acquaint them with the

many wonderful facets of the activity.

While the entire month of September is *officially* Square Dance Month, individual areas will, in all probability, prefer to choose just one week in which to concentrate their efforts. Working together with local clubs and associations, select the best dates for your area to promote the square dance activity . . . planning your events and publicity to reach the most people. Start now to secure a local and/or a state proclamation.

Anyone needing help and ideas may contact the Legacy Square Dance Month Chairman, Frank and Helen Cavanaugh, 113 Stony Rd., Edison, NJ 08817. Legacy has assembled a packet of information which they'll be glad to

share as a service to the activity. So, as Legacy suggests:

"Reach out — spread the good word. Let your enthusiasm show. Emphasize the positive — the fun and fellowship. Show all that the square dancing activity is happiness set to music. Let's make this coming September a banner month for recruitment of new dancers."

Good Ideas — They Keep Coming

WHILE WE FREQUENTLY pick up stories of dire and doom — of small classes that have had to close, of clubs folding or things of that nature, we also get word of ideas that have been tried and proven successful — and that, we like.

There's no moratorium on ideas but often folks will pass along something they've dreamed up which they think *someone else* should try. It's the ideas *that have been proven successful* by the dancers who have dreamed them up, that are the most encouraging. For example:

A number of years ago, several readers wrote that classes on regular nights were getting too much competition and new groups starting in their areas during the week were simply not catching the crowds. These same nights, had always been successful in the past, they told us, so, what to do? Then, we began to hear from groups that found they could run a two hour beginner class the same night as the club, with the club's two hour dance following immediately after. This worked, they wrote, and with hall rentals shooting up they had a better chance of splitting the rent. This, of course, is not new. It has been tried out in a number of areas and proven to be a good solution for many groups and was, therefore, a good idea.

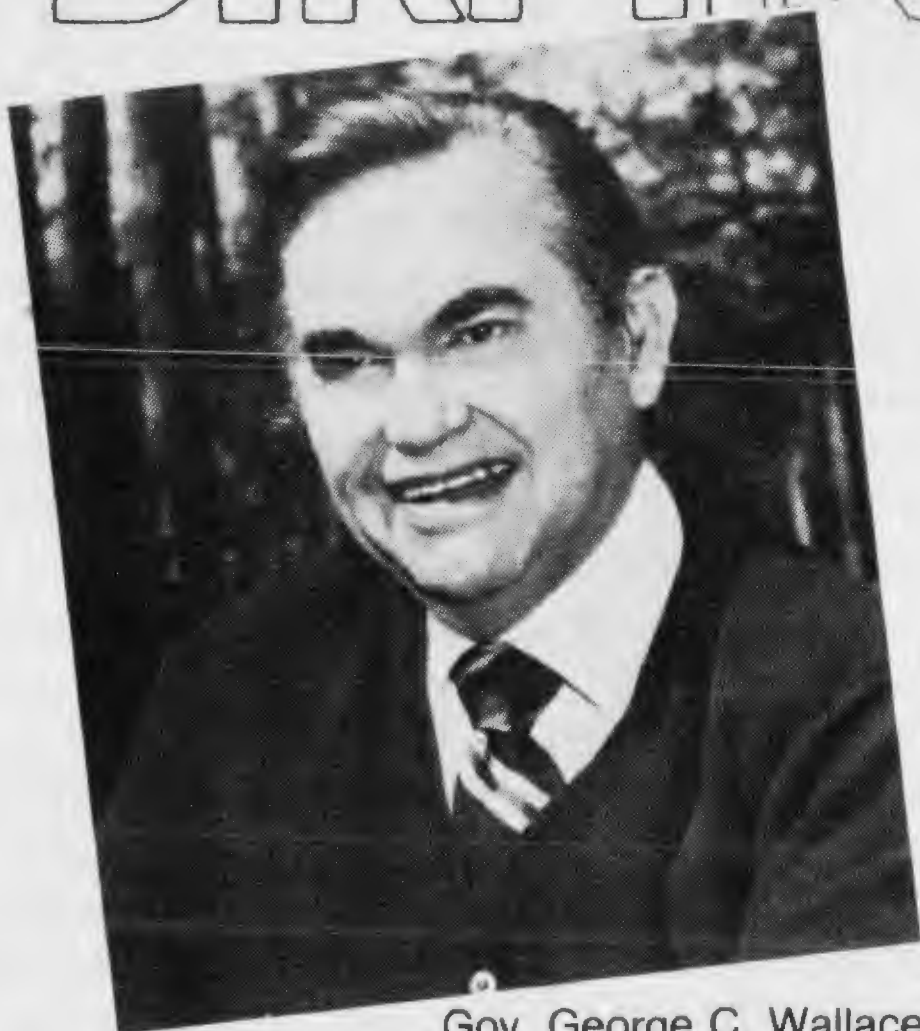
Word of other ideas, some rather revolutionary, have come across this desk over the years. We've read them all, printed some and have always admired the ingenuity of square dancers. You'd think, by now, that all the ideas have been tried but then you realize that ideas, good ones, never stop coming. Here's one we just recently heard about. It comes from *The Southwest Dancer* and tells how one club in New Mexico solved its recruiting problem, in a big way. It was written up under the

Please see IDEAS, page 136



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BIRMINGHAM



Gov. George C. Wallace

• *Alabama Welcomes Square Dancers from Around the World to the 34th National*
—June 27, 28, 29, 1985

THE SQUARE DANCE PILGRIMAGE to Alabama this month punctuates the amazing changes that have taken place over the years in this granddaddy of all square dance events. Thousands will arrive in cars and RV's and be joined by hundreds coming by plane or train from all parts of North America as well as from Europe, the South Pacific and the Orient. Some may recall the day, 34 years ago, when the first National attracted 4,000 participants to Riverside, California. Who among the originators of this great showcase ever thought that square dancing would reach the proportions it has today?

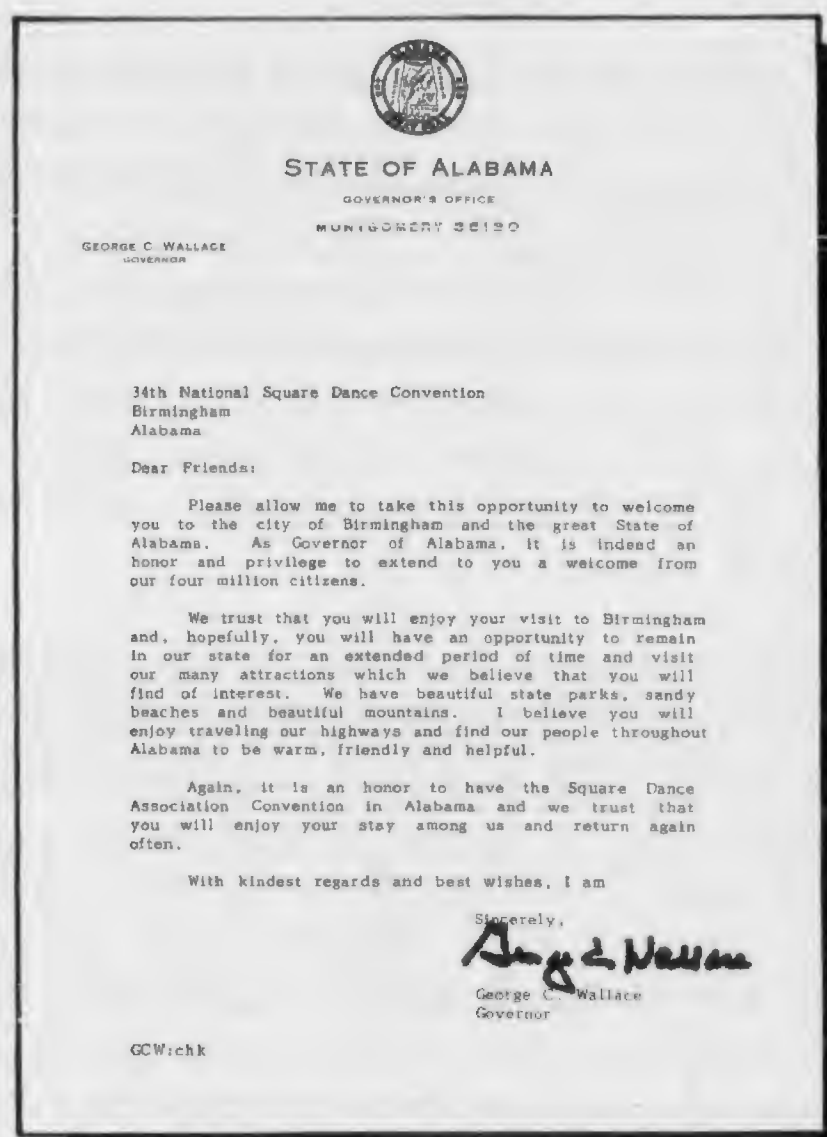
While much has certainly changed throughout the years, the essential purpose of the National persists: The bringing together of square dancers from all areas so they may dance and share new friendships and ideas; so they may dance to callers and cuers known before by reputation only and, perhaps most

important of all, to take advantage of the convention panels, seminars and workshops which are a vital part of every National.

If this is your first National Convention, make a point of attending some of the educational programs planned by the dancers of Alabama. There's a wide variety of subjects — leadership will be the keynote in many meeting rooms with important guidelines for building successful clubs and classes, and there'll be sessions on all related subjects such as dressmaking, refreshments and after-parties. Be sure to set aside time to take in a panel or two, then carry the information back with you when you return to your home club.

Every convention is unique and regardless of how many you may have attended in the past, you'll discover "specials" that the hosting dancers have organized especially to please and entertain the guests. Most of all, enjoy! "Arrive in '85, in the Heart of Dixie."

"The World's Greatest Square Dance Event"



The Jumping Off Spot

Our essay on the past, as a means of studying the present and anticipating the future, has covered the gradual and then sudden leap into the contemporary form. We've covered, if only casually, the move into classes and the steady inflow of new movements which had the effect of stretching the number of lessons and draining many of the relaxed, social aspects from the process of learning. This month, we continue our search for information.

MUCH OF SQUARE DANCING to this point relied upon dancing the things that people already knew. If you asked a dancer what he most enjoyed, he might admit much of the pleasure was "turning off the brain" and just floating through the singing call Alabama Jubilee. From the dancer's standpoint, there was no boredom when callers provided a good balance of the old and familiar together with a certain degree of the new. And this new might be a different combination of basics in the form of a memory patter call. Choreography was forever changing, even though the list of basics changed little. Individuals such as Jim York and others were continually coming out with patter combinations that were unique and, in their own way, challenging.

With the introduction of more recording companies, singing calls flourished and each year introduced many "hits" which, like the patter calls, provided genuine variety without the man-made detours of new-name movements which were often simply combinations of existing calls. Those doing the teaching were learning a great deal and a point had been reached where a class could provide whatever a new dancer required in the way of knowledge and experience. After-class dancing in clubs and open groups was a smooth and easy transition. It was, however, during this period, that certain changes started to take place.

To get a realistic view of how square dancing was packaged at this time, let's flip back about 30 years to the mid-1950's.

The activity had reached a maximum learning-involvement period for the average individual. It worked out like this: The normal class starting time was late September or early October and ran until the start of hot weather in mid-May. With time out for holidays, this came to about 30 weeks.

Taking this 30-lesson figure and breaking it down into 2½-hour sessions, the total came to 75 hours in which to teach a course of square dancing including manners and attitudes, the importance of being friendly, the all-important necessities of smooth dancing and an adherence to whatever standardization existed at the time. This, then, was how the time block was determined.

Now, let's look at what that time block contained. If the goal was to graduate all those who had entered the class and bring them into club dancing, attention needed to be given to the *average-ability individual*, and not just to those with extraordinary learning skills who might represent less than 20% of the total class enrollment.

Certainly consideration needed to be made of the caller/teacher's skills. There were those who had abilities far above the average when it came to instructing others to dance. There were those who represented the average and, while they may have needed to work harder in order to do a thorough job, they still had the same number of basics to cover within the same time block.

Consider the amount of time it takes to teach a single basic, any basic. One caller may say: "I can teach you to do a certain movement, say a right and left thru, in three minutes." Fine, but let's forget how quickly it can be taught. *How quickly can it be learned?* Remember, you can't *learn* anyone to square dance. You can only *teach*. Each individual has his own learning speed which depends upon many things and there is a point somewhere between the fast learner and the slow learner that a teacher must work toward.

As we hinted earlier, an individual caller with the unique ability to get across instruction rapidly can cut minutes off of the time it takes a dancer to learn — but not hours. The use of demonstrations and other teaching aids helps also, but the fact remained that callers were working with men and women of average skills. It was with these averages that an understandable number of basics were selected to fit the 30 lessons (75 hours) of teaching.

A Time To Take It Easy

It had been discovered by this time that the learning process was not a factor to be hurried. Each basic takes an amount of time to be learned so that it can be danced automatically. At first with the brand new dancer it's a slow process. Commands like turn *left*, turn *right*, go *forward*, go *back*, came easily because they are everyday English terms. But then a right and left thru is taught: Give a right, pull by. (Pull by to where?) Take your partner's left hand. (Who's my partner? Which is my left?), etc. Those first bits of square dance language are not easy to learn, essentially because they are *all* new, and therefore take more time to transfer to dance movement.

Before long, reacting comes a bit easier. But still each new basic has to be taught, drilled, taught again and then reviewed so that the *average* individual (not the super-fast learner) could learn it.

As the class series progressed the learning skills developed, making it possible to react to each basic more rapidly. And so, understanding all of this, square dancing, by the start of the 1960's had taken on the structure of 75 basics — the number, it was discovered, that could be taught and learned in 30 two and a half hour sessions.

What Is A Basic?

The basic 75 consisted, in part, of the traditional or heritage calls and in part of some of the newer, work-horse basics which satisfactorily complied with this definition: *A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last: To be considered a basic,*

a movement must prove its ability to withstand the test of time through continued usage.

By this time some callers had begun to reach out and experiment with new calls and new forms of calling. With a fixed list of basics they claimed that progress would stagnate; that many fine movements had come out in recent years and without them the activity would dry up, become boring and fade quietly away. On the other side of the coin were those callers who were running successful programs and who resisted the changes that began to appear on the horizon. The dancers found themselves in the middle, and for the most part were not unhappy with the way things were, and were willing to follow their leaders.

A Smooth Transition

What it all boiled down to was this: If, as a dancer you had learned your set number of basics well, you were then in an excellent position to do any well-choreographed figure that was built on these movements. And because of this, the bridge from class to club wasn't difficult to manage. The club members had been dancing the same basics ever since they completed class and that could have been one year or it might have been five years or longer. The only difference between the recent class graduate and club dancer was the confidence gained over a longer period of dancing. The patterns through which these standard basics could be woven were virtually unlimited and it sometimes took a little longer for the newer dancer to be walked through the standard dances of the day.

Only occasionally was an unknown term dropped into the hopper and then, depending on the care with which it was introduced, it may have been accepted or dropped. It was evident that regardless of how uncomplicated a pattern might be, unless it was properly taught, the results could be disastrous. Terms like scoopsy doopsy (really, we're not kidding) could throw a floor of dancers if what the caller wanted you to do was not explained beforehand.

The story is told that one time many years ago there was a degree of competitive spirit between two callers. One of the individuals had a famous exhibition group which had stirred audiences across North America and

which, when following the calls of their regular caller, could be assured of a standing ovation. The other caller, himself a leader in the community, held a dance each week in the leading hotel in the area. Frequently he would invite the other caller and his group to put on a demonstration and just as frequently he would see to it that the young exhibition dancers were on the floor when he called some pattern the young people had not danced. The result, of course, was chaos and embarrassment.

Desiring to put an end to the nonsense, the second caller had all but given up making these personal appearances, in view of the embarrassment to his young people and to himself. Then he thought up an idea. He created a dance movement which he taught beforehand only to *his* dancers. It was a simple adaptation of a Danish folk dance called "Little Man In A Fix." He gave it the name of "Harlem Rosette." On the next Monday when he went with the dance team to the hotel, he changed the signals a bit. Following his usual presentation and, before the other caller could get up to the microphone, he invited all the dancers present to join with his young people as he called a tip for them. Unsuspecting, the first caller agreed, thinking this would be a great time to have his calling compared to that of the master caller. He, too, got up and joined in a square.

Talk about chaos. After a normal introduction, the caller moved into his new creation which his exhibition dancers did without a fault, but which all the others fumbled and failed. A victory perhaps for one caller; a certain defeat and embarrassment for the other.

The reason for mentioning this is to indi-

cate that even the smartest dancer in the world, if he is given a call he has never heard, is going to become a "loser." Many of the new movements introduced during the trend to contemporary dancing were not especially difficult — *once a person has learned them*. However, if an individual was not present at a teaching session when a movement was explained, it meant he wouldn't have the foggiest notion of what he was to do.

This is perhaps the major *obstacle* in the trend that began late in the 1950's and continues to the present. Up to this point, the gauge of a dancer's ability was not necessarily how many movements the individual knew, for he, like all others that had completed class, knew essentially the same 75 basic movements. Rather, it was based on the individual's ability to dance *well* those movements he or she had been taught, to move to the music, to avoid anticipating the calls, to dance smoothly, in a standardized way, each of the basic movements. Remember, at this point in time the level of a dancer could easily include his adherence to dancer ethics, his or her friendliness and floor attitude and not just the fact that he could move through umpteen basic movements.

WHAT HAPPENED NEXT is a matter of common knowledge. A pattern had been started and many changes had been made in the activity in order for it to be compatible with the move from memorized calling to contemporary square dancing. Next month, we will have reached a point where we can look back and assess the reasons for the changes and the various consequences.

A PAIR OF BULLETINS FROM SIOASDS

one **The New CallerText** (completion schedule): As this issue of SQUARE DANCING goes to press, (May 15), The CallerText is at the Printers in Chelsea, Michigan. Press time is tentatively set for June 1st with delivery to Los Angeles by mid-June, assembly into binders about the 1st of July and then into the mail. We've learned great lessons in patience on this one and are delighted with the way the 640 page book has shaped up.

two Orders for the revised Mainstream Handbook are now being mailed (Your copy is in the center of this issue). Plus Handbook orders are also being filled and your copy will be a part of next month's magazine.

The Silver Spur

AWARDED TO Herb and Erna Egender

Aurora, Colorado



TWO OF THE TRUE veterans of square dancing, who made the transition from heritage dancing to the contemporary, were honored at the opening session of Callerlab Convention, held in Phoenix, Arizona, in early April. Their special plaque, bearing a Silver Spur, salutes their achievements. In making the presentation, Bob Osgood said,

"Being interesting people is not necessarily criteria for the recipients of an award . . . if it were the case, the couple we are honoring would rate a ten plus. Being early members of Callerlab and being elected to the Board rates high, but that is an honor in itself, and not the reason to be selected for additional recognition. . . Being members and board members of both Roundalab and Legacy also rate high on the scale of unselfish service to the activity. . . Being pioneers of square dancing in several locations overseas, and a moving force in the prestigious Overseas Dancers Organization are certainly big points, not to be overlooked. In considering credits, we must not forget the role of leadership this couple has played in conducting callers schools and seminars or their leadership role in many festivals and conventions. With all this prominence, we are impressed with their continuing service to a home club program, both in squares and rounds coupled with support of and participating in their local round dance and square dance associations, as well as their organizational strength in providing their area with dancer and caller leadership conferences.

It is for the combination of all these things that we salute this couple. But before we conclude, let us get back to the reference made in the beginning about being interesting people. Few dancers among us have a history in the activity that goes back to the mid-1930's and none among us danced together in high school and then became a part of a group who amazed the nation with their joy of square dancing. The couple we salute was a part of the original touring Cheyenne Mountain Dancers who brought Americans from coast to coast a taste of their heritage in dance. Their romance with each other and with dancing as a part of the Lloyd Shaw dream was interrupted with a tour of duty in the United States Air Corps and an extended stay in Germany, as a prisoner, for a good portion of the War. With all their achievements they are, indeed, the most interesting of people.

In the days of chivalry the knights of old, when they achieved great things, were said to have won their spurs. Like these warriors, we say to this couple, you have done your work well and you have won your Spur, Herb and Erna Egender!"



*The American Square Dance Society
Speaking for Square Dancers, Everywhere*

Make it an even Dozen as CALLERLAB Meets in Phoenix



IN WHAT MIGHT WELL HAVE BEEN Callerlab's most significant meeting, the 1985 get-together, held the first week in April, attracted some 1,150 callers and callers' partners to the Hyatt Regency Hotel in downtown Phoenix. The theme "Music... Our Greatest Ally!" was incorporated into many of the major meetings which, in a number of instances, attracted overflow attendance in the various meeting rooms. A majority of the Callerlab working committees held meetings and resolved on-going business which resulted in a number of resolutions, one of which came from the Styling Committee (see page 18).

Several decisions concerning the basics were resolved (see page 18 for your Caller/Teacher Manual update).

A special attraction this year was the appearance of Dr. and Mrs. Jerry Downing, who's topic "Stress — Performance Anxiety" was of prime interest to the delegates. Their several sessions addressed the specific needs of callers and their partners and aimed at the stress situations associated with the performing arts.

Special Awards Given

A tradition at Callerlab Conventions is the acknowledgement of individuals who have traveled from areas outside of North America.

This year, six individuals and their partners were given the Small World Award. These included Raymond Mason from Auckland, New Zealand; Steve Turner, Willetton, West Australia; Athol Affleck with partner Joy Scott, Auckland, New Zealand; Geoff and Margaret Hinton, Christchurch, New Zealand; Brian Hotchkies, Newcastle, Australia; and Barry and Sue Wonson, Dapto, New South Wales, Australia.

Awards of Excellence were presented to three retiring members of the Board of Governors: Jerry Haag, Dave Taylor and Don Williamson. The Chairman's Award was presented to Callerlab's Executive Secretary, John Kaltenthaler.

Highlight of the awards evening was the presentation of the 1985 Milestone trophies to Jon Jones (presented by Chris Guest) and to Dick Leger (presented by Skip Smith). Surprise appearances of the wives and family members of both the recipients added to the special significance of the ceremony.

A first for Callerlab was the participation in a true western-style rodeo. On Monday eve-





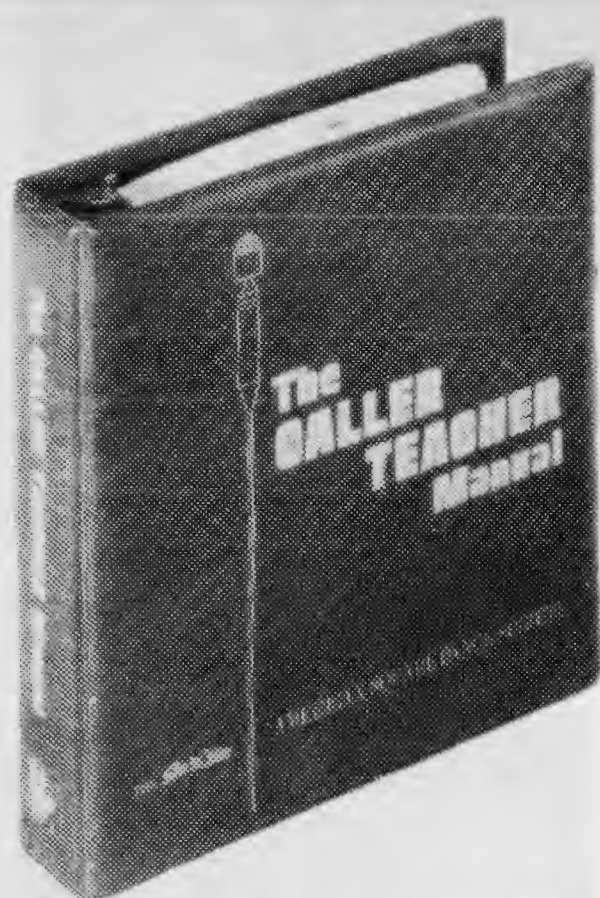
ning, following the first busy day of meetings, a fleet of buses transported everyone to the town of Rawhide, where the delegates were treated to a fabulous steak dinner, western musical entertainment and a rodeo highlighting the special appearance of such broncbusting greats as "Tex" Van Antwerp, "Curly" Cal Golden and Norm Cross.

The Tuesday night awards banquet included an amazing performance by Hi Hat recording artists, Ernie Kinney, Bronc Wise and Tom Perry, with capable assists from Wayne McDonald of Red Boot Records and "Chef" Marshall Flippo of Chaparral.



(Top, L-R) Executive committee 1985-1986; Small World recipients. (2nd row from top) Outgoing Chairman Van Antwerp — Incoming Chairman Cal Golden; Milestones to Jon Jones and Dick Leger; (directly above) Hi Hat Boys, plus Two. (Below). Quarter Century callers. (Opposite) Board of Governors.





Mainstream UP-DATES for Your Caller/Teacher Manual

Several decisions by Callerlab call for changes in your Caller/Teacher Manual. Each year, following the annual Callerlab Convention, whatever changes are voted on by the membership that affect the basics (primarily the Mainstream Program movements) are reported here so that you may make the necessary changes in your Caller/Teacher Manual. These changes, together with those made previously, will be on a special sheet that accompanies each new Manual as it is sold. Previous corrections made following the 1984 convention can be found in the July, 1984 issue of **SQUARE DANCING**, page 16.

• • •
RIGHT AND LEFT GRAND FAMILY (7) definition has been changed slightly. Check this new wording:

STARTING FORMATION — square or circle or any position where dancers may conveniently turn 90° or less (if necessary) to face opposite sex, men facing counterclockwise, ladies clockwise.

DEFINITION (a) RIGHT AND LEFT GRAND: If necessary, dancers turn 90° or less to face opposite sex (men counterclockwise, ladies clockwise) join right hands, if not already joined, and pull by. Each moves ahead around the circle, and gives the left hand to the next, a right to the next and a left to the next until each dancer meets the person with whom he started.

(There are no changes in the definition of **WEAVE THE RING** or **WRONG WAY GRAND**.)

GENTS OR LADIES BACKTRACK (13b) has a change in the starting formation and definition as follows:

STARTING FORMATION — single dancer.

DEFINITION — The dancer does a U turn back by stepping out and turning away from partner or the center of the set.

Be sure your Mainstream Program is numbered correctly. It should start with **CLOVERLEAF (50)**, **TURN THRU FAMILY (51)**, **EIGHT CHAIN THRU (52)**, **PASS TO THE CENTER (53)** and then continue as already given in your CTM.

Hands-Up Resolution

Whereas one of the major goals of Callerlab is to enhance enjoyment of square dancing by the participants; Whereas it is presumed that standardization contributes to the reduction of confusion and increases dancer enjoyment; Whereas standardization of square dance styling has not yet been sufficiently achieved and conformity and acceptance of Callerlab established standards of styling and timing will increase dancer enjoyment; Whereas it is necessary to address a formal petition submitted to Callerlab concerning hand position in ocean waves; **Therefore, be it resolved** that the def-

inition of hand position in ocean wave type movements such as swing and spin the top, remain hands up, as previously adopted by Callerlab. **Be it resolved** that in order to document the near unanimous desire of those attending the three Styling Committee meetings during the 1985 convention, that it is the obligation of each Callerlab member, subscriber and affiliate organization to wholeheartedly subscribe to the established standards of definitions, styling, and timing for all Callerlab square dance programs.

This method of up-dating the Caller/Teacher Manual is both practical and effective. Once the current supplies of the CTM have been exhausted, future printings will reflect these changes. For information on the CTM, please see the announcement on page 156.

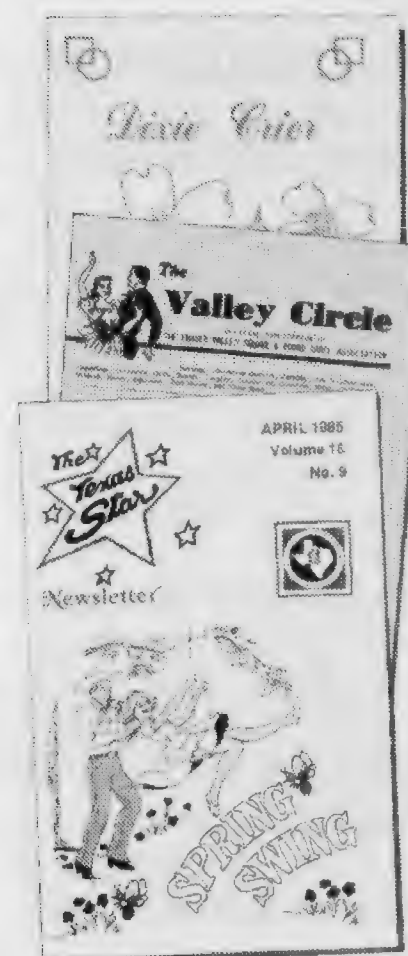
A Valuable Square Dance Communications Network

PUBLICATIONS — 1985

AN IMPORTANT CONTRIBUTOR to our activity is the area publication. These square dance magazines are a link in the chain of communication between the dancer and his activity. They put a person in touch with his hobby — present, past and future. The great percentage of these publications are a labor of love. Be aware of your local publication. Read it; support it!

The publications listed in this 1985 Directory are those known at the printing of this issue. We have not listed callers' note services. Because many area publications change their addresses and/or editors frequently, it is not possible to guarantee the accuracy of this list. We would appreciate notification of any changes. In addition to the area magazines listed are the following, with a wider geographical distribution.

American Square Dance, Stan & Cathie Burdick, Box 488, Huron, OH 44839
Canadian Dancers News, Bob & Audrey Milks, PO Box 5759, Station F, Ottawa, Ont. K2C 3M1
National Square Dance Directory, Gordon Goss, PO Box 54055, Jackson, MS 39208
National Squares, Floyd & Clare Lively, 6768 S. East St., #2, Indianapolis, IN 46227
Overseas Dancers Newsletter, Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111
Square Dancing, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048



Alabama

ASARDA NEWS—
 Jim & Peggy Segraves
 8913 Seaton Dr.
 Huntsville, AL 35802

BSDA TIPS—Berenice Turner
 1220 Graymont Ave.
 Birmingham 35208

HEART OF DIXIE CLOG NOTES
 David Spencer, PO Box 7591
 Mobile 36607

MASDA NEWSLETTER
 Betty Cline
 3407 Buckboard Rd.
 Montgomery 36116

SQUARE TALK
 Elaine Hastings, 4808 Easy St.
 Mobile 36619

TEL-STAR NEWSLETTER
 Sarah Whiteside
 10116 Bluff Dr., SE
 Huntsville 35803

Alaska

ALASKA FEDERATION NEWS
 Jim & Ruby Sears, Rt. 1, Box 1009
 Ketchikan 99901

Arizona

FOLLOW THE SUN
 Reed — Kay Davis
 6401 S. Dorsey Ln.
 Tempe 85283

SQUARE NOTES
 Shirley McCammond
 351 E. Hillcrest Pl.
 Tucson 85704

TRAILER LIFE "SQUARE TALK"
 Harriet Miles Kellen
 305 S. Val Vista 269
 Mesa 85204

Arkansas

ARKANSAS COUNTRY CHATTER
 Neil Kelley, 31 Hampshire Cir.
 Little Rock 72212

ARKANSAS SQUARE GRIT
 Nadine Higgins, 6708 Westover Dr.
 Little Rock 72207

THE MODERN SQUARE
 Jim & Carol Francis
 13441 Rivercrest Dr.
 Little Rock 72212

California

BACHELOR & BACHELORETTE NEWS—Vicki Richards
 4438½ Briggs Ave.
 Montrose 91020

BEAR FACTS, The
 c/o Barbara Woodward
 27372 Marigold Ct.
 Hayward 94545

CALIFORNIA CAROUSEL
 Edna Gillespie
 422-A S. Lincoln Ave.
 Monterey Park 91754

CALIFORNIA CONTRA
 Leif Hetland, 8221 Crager Lane
 Anaheim 92804

CALIFORNIA DANCE CO-OP NEWSLETTER
 555 E. Channel Rd.
 Santa Monica 90402

CALIFORNIA SQUARE DANCER THE BLUE BOOK
 Bobbie Myrick, PO Box 5972
 El Monte 91734

CENTRAL COAST S/D CHATTER—LaVerne Schneider
 1356 Marsh St.
 San Luis Obispo 93401

CLOG-O-GRAM
Bonnie Staley
6950 Long Valley Spur
Castroville 95012

CLOGGIN' CHATTER
10272 Kern Ave.
Garden Grove 92643

CROSSTOWN RAG, The
Andrea Fuller, 1405 Kahler Ct.
San Jose 95132

CUE SHEET
Bob & Jeanne Granger
PO Box 52, Spring Valley 92077

DANCER DIGGINS
Thula Carr, 730 Ulloa St.
San Francisco 94127

GRAPEVINE—Bob Lingschied
6777 Hillside Ln.
Whittier 90602

HILLBILLY HERALD (clogging)
David Schleidt
11685 Darlington, #7,
Los Angeles 90049

JEREMIAH SAYS
Vel Tapken, 211 Goya Dr.
Stockton 95207

LET'S DANCE—June Horn
6200 Alhambra Way
Martinez 94553

LOCAL SQUARE
Kenn Reid, PO Box 28338
San Diego 92128

NEWS & VIEWS
J. Proctor
5330 W. 127 St.
Hawthorne 90250

NEWS AROUND COW COUNTIES
PO Box 216
San Bernardino 92402

NO. CALIF. CLOG-A-GRAM
Bonnie Staley
6950 Long Valley Spur
Castroville 95012

OPEN SQUARES
Lea & Jim Veronica
PO Box 5098
Playa del Rey 90296

THE PACESETTER
3842 Howard Ave, #3
Los Alamitos 90720

PALOSTAR—Pete Peters
4676 Gavioto Ct.
Oceanside 92054

PROMENADER, The
Bob & Betty Sagaser
PO Box 302
Manteca 95336

PROMPTER, The—Chuck &
Honey Wolfson, PO Box 13238
San Jose, CA 95013

SAN JOAQUIN
VALLEY S/D NEWS
Monti Andrewson, PO Box 856
Woodbridge 95258

SHASCADER, The
Kathy Jose, 2171 Jewel Ln.
Redding 96001

SQUARECASTER, The
Erin Holloway, PO Box 13116
Sacramento 95813

SQUARE CHATTER
Cleo Shore, 805 Via Del Norte
Pomona 91766

SQUARE DANCE NEWS
Audrey Oburn, 1106 Audrey Ave.
Campbell 95008

SQUARE DANCE—WHERE?
Terry & Cricket Mosier
PO Box 3248, Hayward 94540

SQUARE 'EM UP—Everett Adams
9158 Rundelay Way
Sacramento 95826

TRAIL BLAZER
1124 Groveland Pl.
Anaheim 92806

USDA TIP TALK
Carol Hawes
PO Box 1028
Bakersfield 93302

VASD NEWS
D. Bobbitt
6565 So. Peach
Fresno 93725

WESTERN ROUNDUP
Janice Weller
1129 Greendale St. W.
West Covina 91790

YELLOW ROCK NEWS
Jon Sanburn
661 Middlefield Rd.
Salinas 93906

Colorado

AMERICAN CLOGGING
MAGAZINE
Jim Golik
320 Victoria
Colorado Springs 80903

AMERICAN DANCE CIRCLE, The
W. Plaut, 6222 Mt. Evans Rd.
Golden 80401

COLORADO R/D ASSN NEWS
B. Mason
7905 E. Hinsdale Ave.
Englewood 80112

COLORADO STATE S/D NEWS
Ray & Verna Newman, PO Box 177
Niwot 80544

COLORADO WEST COUNCIL
NEWSLETTER—Howard Martsolf, Jr.
PO Box 1171, Grand Junction 81504

DENVER AREA COUNCIL
Rex & Gene Lawson
4875 Ellis St.
Golden 80403

GUIDELINES (CALLERLAB)
Herb Egender, 2928 So. Parker Ct.
Aurora 80014

NE COLORADO S/D COUNCIL
BULLETIN—Jane Hoffman
812 Warren Landing
Ft. Collins 80525

SAN LUIS VALLEY NEWS
Patricia Swartz, PO Box 2014
Del Norte 81132

SE AREA S/D BULLETIN
Len Biondolillo
1330 30th Lane
Pueblo 81006

Connecticut

CONNECTICUT S/D
CALENDAR—Russ Moorhouse
PO Box 437, E. Windsor 06088

Delaware

PEN-DEL FED-FAX
Roger & Marian Owings
1511 Lakewood Dr.
Wilmington 19803

Florida

BOW AND SWING
George Deschambeau
34 E. Main St., Apopka 32703

DOUBLE TOE TIMES (Clogging)
Bobbie Adams, PO Box 1004
Longwood 32750

FLOP EARED MULE (Clogging)
Foreman Heard
101 E. 7th St.
Sanford 32771

FOOTNOTES (Clogging)
Mary Jean Wright
430 S. E. 4th St.
Deerfield Beach 33441

GRAPEVINE, THE
Brad Julian
6056 Robbins Circle So.
Jacksonville 32211

KEEPIN' POSTED
H. Langrick, 1380 Fatio Rd.
Deland 32720

PANHANDLE PRESS, The
Joy Vaccari, 227 Hughes St.
Ft. Walton Beach 32548

QTR TURN
Russ Tremblay, 644 Sembler
Sebastian 32958

SQUARE DANCE BULLETIN
Danny Robinson, 1910 Conifer Ct.
Winter Park 32792

WEST COAST DANCER
Jack Pierson, R. 4, Box 473G
Palmetto 33561

WHO? WHAT? WHERE? WHEN?
Boots & George Oglesby
PO Box 592433 AMF
Miami 33159

Georgia

DIXIE CRIER
Price & Esther Terry
PO Box 441
Decatur 30031

FOOTNOTES
Troy & Annette Grooms
473 Edgewood Lane
Stone Mountain 30087

IDA—SCOPE
Bettye Chambers, 4346 Angie Dr.
Tucker 30084

TOE TAPPIN' TALK
National Clogging Council
PO Box 234, Chickamauga 30707

Hawaii

BIG ISLAND S/D SCHEDULE
Dayna Newcomer
PO Box 4354
Hilo 96720

Idaho

FRIENDSHIP NEWS
J.A. Cunningham, PO Box 7011
Boise 83703

IDA FED TATTLER
Larry Staack, 3201 N. 39th St.
Boise 83702

Illinois

AROUND THE CORNER
Russ Benson, PO Box 1041
Morton Grove 60053

CABIN CANDLE
Kirby Todd, R.F.N. #2
Marseilles 61341

CROSSING TRAILS DIRECTORY
Duanne & Donna Rodgers
631 Richton Rd.
Steger 60475

SQUARE CHUTE
Marilyn Vespa, 1116 Wickford Dr.
Springfield 62704

Indiana

CHIT CHAT—
K. Brown, PO Box 731
Evansville 47705

GRAPEVINE—Bob & Sally Murphy
4131 Brown Rd.
Indianapolis 46226

IDA NEWS—Bud &
Phyllis Tucker, 829 Westmore Dr.
Indianapolis 46224

NICDA BULLETIN
Charles Schultz, Rt. 6, Box 39-1
Rensselaer 47978

SQUARE 'EM UP TIMES
Jack & Phyllis Herendeen
RR 2, Avilla 46710

Iowa

CLOG N TELL
C. Lovig, Box 3011
Iowa City 52244

IOWA S&R/D NEWS
Jim DeAngelo
7085 S.E. Bloomfield Rd., #209
Des Moines 50320

FOUNDATION NEWS
& VIEWS—2414 Cooley St.
Cedar Falls 50613

SOO-LAND MIKE
Evelyn Hall, Rt. 2
Hinton 51024

SQUARE DANCE CALLER, The
Evelyn Mangels, 5135 Marquette St.
Davenport 52806

Kansas

HAPPY TRACKS
Jim Looney, 1605 Perry
Wichita 67203

KANSAS R/D NEWSLETTER
Loren Detwiler, 513 Sixth
Wakeeney 67622

TRAVEL ON—Larry Ernsting
1033 Dexter
Clay Center 67432

Kentucky

ROCK-STEP GAZETTE (Clogging)
Tom Strattom,
949 Gregory Way
Lexington 40514

SQUARES & ROUNDS KSDA
Dave & Susan Wilhelm
5407 Wethe Court
Fern Creek 40291

SQUARE DANCE CALENDAR
Herman Wurth, 3016 Georgia St.
Paducah 42001

VIEWS CALLS & CUES
George Cheatham
518 Reed Ln.
Lexington 40503

Louisiana

FOOTNOTES IN THE ROUND
Jim & Audrey Williams
317 Douglas Dr.
Houma 70360

HOEDOWN HOTLINE
Richard Matthews
13642 Dwyer Blvd.
New Orleans 70129

N.W. LA. ASSN. NEWSLETTER
Kay White, 2511 Melrose Ave.
Bossier City 71111

SQUARE 'EM UP
Bill Barner, 9454 El Cajon Dr.
Baton Rouge 70815

Maine

SQUARE READER, The
PO Box 8029
Bangor 04401

Maryland

CALLS 'N' CUES
Babe & Bill Mitchell
5004 Colonial Dr.
Camp Springs 20748

CUES AND TIPS—John & Sally Tullis
100 Longridge Ct.
Timonium 21093

INTERNATIONAL CLOGGING
MAGAZINE
Dennis Abe, Box 283
College Park 20740

NCASDLA NEWSLETTER
Frank Robson, 3004 Ivy Dr.
Beltsville 20705

WASHINGTON AREA SQUARE
DANCERS COOPERATIVE
ASSOC.
Vict Margie Hughes
17740 Cliffbourne Lane
Derwood 20855

ZIP CODER (Advanced)—Olive May
Box 1725, Wheaton 20902

Massachusetts

NEFFA NEWS
595 Massachusetts Ave.
Cambridge, 02139

NEW ENGLAND SQUARE
DANCE CALLER
Ray Aubut, Box 8069
Lowell 01853

S/D FOUNDATION OF
NEW ENGLAND NEWSLETTER
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EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

SPIN THE NET: From parallel waves or eight chain thru: all spin the top, center four spin the top as ends cast off three quarters, the outfacer then runs.

From a static square:

**Heads pass the ocean . . . center girls trade
Extend . . . swing thru . . . Spin The Net
Scoot back . . . right and left grand**

Ray Rose, our workshop editor and compiler of this feature, is always on the lookout for experimental figures that may currently be "hot" in different areas. If you have something interesting that you'd care to share, send it along to Ray, in care of Square Dancing Magazine, 462 North Robertson Blvd., Los Angeles, CA 90048-1799.

The Dancers

Walkthru

SHAKESPEARE ON SQUARE DANCING

by Odette Hoot, San Diego, California

OUR CLUB, THE CIRCULATORS, recently started another class for beginning square dancing and my limited high school Shakespeare suddenly came to mind. We distributed the results to our class members who got a chuckle from them. As Shakespeare would say, "The little foolery that wise men have makes a great show." (Square dancing is fun!)

★ ★ ★

"Friends, Romans, countrymen, lend me your ears."

(It is time to square up.)

"For Brutus is an honourable man; so are they, all honourable men."

(First impression of club caller.)

"Who chooseth me shall get as much as he deserves."

(You wonder who is brave enough to square up with you?)

"O Romeo, Romeo, wherefore art thou, Romeo?"

(Juliet had trouble finding her corner, too.)

"So w'itherd and so wild in their attire, That look not like th' inhabitants o' th' earth."

(What you think others think of you in your first square dance attire?)

"O what men dare do! What men may do? What men daily do, not knowing what they do!"

(Caller's lament.)

"But for mine own part, it was Greek to me."

(You have just completed Basics and are still confused.)

"Talkers are no good doers."

(Do not talk in a square or you will goof up.)

"Bloody instructions, which being taught, return to plague the inventors."

(Blame it on Callerlab.)

"Be thou as chaste as ice, as pure as snow, thou shall not escape calumny."

(Callerlab's response to above.)

"By the prinking of my thumbs something

wicked this way comes."

(Do not anticipate the caller.)

"I'll go no more. I am afraid to think what I have done; Look at it I dare not."

(You made a mistake and feel terrible about it.)

"Forbear to judge, for we are sinners all."

(A friendly square dancer says, "forget it.")

"Present fears are less than horrible remembrings."

(It's graduation day and you are now a Plus dancer.)

"All's well that ends well."

(Square dancing is fun; welcome to the club!)

— With apologies to the Board!

BADGE OF THE MONTH



Traveling abroad is very special. Dancing with square dance clubs overseas is an added incentive. Here, from the Sets in Order Club of England, is still another bonus — a guest badge marking the date and occasion of attending one of their dances.

The badge is three-dimensional with raised, red-linked squares in the center. The black background makes the squares stand out.

Planning a trip to England? Look up Julia Jackson's group. You'll enjoy it!

CLUB NEWSLETTER



BEAVERS AT WORK

For approximately a year, Eager Beavers have been at work at the American Red Cross Blood Donation Center in Portland.

On the first Thursday of each month, Caller Patti Swenson, an American Red Cross volunteer, calls a crew of Eager Beavers to work at the Center from 3 to 7 p.m.

One Beaver serves as receptionist, another runs the computer, two assemble kits, and at least two Beavers serve as escorts.

Working on October 4 were: Paul and Wilma Ross, Iva Woodford, Mary Lou Wheeler, Patti Swenson, Varney Corowell, George Hessel, and Norman and Joanne Barry.

In November 1, the crew included Bill and Florence Woltasek, Mary Lou Wheeler, Mary Hohnstein, George Hessel and the Barrys.

New Dancers JAMBOREE

December 16 has been chosen as the date for the New Dancers Jamboree sponsored by the Eager Beavers.

The Jambores will be from 2 to 5 p.m. at Shuhr Center.

Patti Swenson, Eager Beaver Caller, will MC with callers from the floor. Square dancing will be from Level 1 to 38. Admission will be \$2 per person.

Holiday refreshments will be arranged under the direction of May Bell Eyle, Eager Beaver Social Chairperson.

All Eager Beavers are invited to attend this gala event honoring the new dancers.



Beaver Log

November 1984

THIS ISSUE OF THE MAGAZINE headlines the national and local publications which do such a superb job of spreading the square dance news to dancers. One step down from these efforts are the hundreds and thousands of local club newsletters and bulletins which get the word out to their own members. By their very nature and more limited readership, they can be more personal. They span the gamut from mimeographed reproduction to offset, from several pages to a single sheet. We salute them all. Those club members who put them out are dedicated to the task; they are appreciated by all who read their efforts.

As an example, here is the Beaver Log,

monthly newsletter of the Eager Beaver Square Dance Club of Beaverton, Oregon. The editor is known, appropriately, as Thumper. The club is 10 years old and has 172 members, dancing at a senior center on Tuesday afternoons. The sample newsletter shown is two pages, the cover being in color. The second sheet includes good, clear photos of members enjoying a non-dancing outing, which later ended at a visitation square dance. 65 Eager Beavers attended. A column entitled, Around the Dam, gives personal news of club members. Other news includes monthly club greeters; birthdays; upcoming events and reports on past activities. The newsletter is neat and well put together.

GOAL FOR AN ASSOCIATION

BEN AND LULLINE COTTON, new presidents of the Metro Atlanta Square Dance Association in Georgia, have outlined a list of goals for their term of office. An admirable idea. Through their local publication, they have listed these goals and sought the help of square dancers in the area. Good planning.

Their directions may prove valuable to others in a leadership position. We list them in a brief form.

- 1) Assist clubs
 - A) Provide workshops for officers and prospective officers
 - B) Reduce yearly advertising rates by gaining more members

- 2) Harmony through happy dancers, callers and cuers
- 3) Dance Formats — offer all phases of dancing
- 4) Letters to the Editor — let us hear from you; make it short and sign each letter.
- 5) Visitation Competition — two levels, larger and smaller clubs; encourage all clubs to visit as often as possible.

TEN COMMANDMENTS of ADVERTISING

WHenever we talk about publications, we cannot overlook that strong part of each magazine — the advertising. A recent issue of *Grand Squares* from Creskill, New Jersey, included its list of 10 Commandments of Advertising. It bears repeating.

- 1) Thou shall always use black ink on white paper.
- 2) Thou shall not overload thy ad with writing. Thy ad shall always answer the questions: Who, what, where, when and possibly why.
- 3) Thou shall use rubber cement (remembering to rub off the edges) or hot wax for attaching copy to ads.
- 4) Thou shall not attempt to extend the life of your typewriter ribbon beyond its usefulness.
- 5) Thou shall submit thy copy unfolded.
- 6) Thou shall observe deadlines.
- 7) Thou shall always submit the original copy, even when including the "Xerox" copy.
- 8) Thou shall always remember the accuracy, quality and timely rendition of thy material reflects upon thine own club's image.
- 9) Thou shall include thine own name, address and phone number as well as the name, address and phone number to whom an invoice is to be sent.
- 10) Thou shall pass thy files on to the next chairman so he/she may take advantage of your experience and be as much of an asset to your club as you have been.

EMCA

A YEAR AGO, the 33rd National Convention in Baltimore came up with an Emergency Call for Medical Aid (ECMA) that would signal a caller that there was need for help in some square. The procedure was as follows:

- 1) When an emergency strikes a dancer, be

The WALKTHRU

sure someone attends him quickly.

2) The remaining couples should join hands, take a step backwards, allowing the injured person and attendant air and room.

3) Dancers should raise joined hands as high as possible in the form of an arched circle.

4) On seeing this signal, the caller or someone else can immediately place a call for assistance.

This is a very simple but effective method of letting it be known someone needs help. We have seen it work.

Alert your club, class, federation and association members to this procedure. Try it sometime as a safety drill within your club when there is no emergency so everyone will remember it when and if it is needed.

A TLC BADGE

BOB AND JOYCE MERRITT, presidents of Star Twirlers Square Dance Club which dances in Allemande Hall, Chattanooga, Tennessee, became aware that some of their members had a temporary or, in some cases, permanent infirmity and that some dancers, both male and female, were not exercising some special care with them.

To remedy the situation, the Merritts designed a TLC badge in the shape of a heart with the words, "Fragile TLC" printed on it. They had a supply of these made up and donated them to Allemande Hall for all clubs to use. When someone needs to be handled gently, they simply pin on a badge. At the end of the evening they return it to the Hall to be used by other groups, as needed.

A simple idea but one which many people would appreciate.



Traditional Treasury

By Ed Butenhof, Rochester, New York

Here's A Trio of Fun Oldies

A NEW BOOK is out in the stores, probably in your neighborhood bookstore. It's called *Square and Folk Dancing*, written by Hank Greene and published in paperback by Harper and Row. It's a worthwhile addition to your collection. It has lots of dances, both square and folk, as well as teaching tips. One of the squares included is attributed to William Carr of Charleston, West Virginia:

CHARLESTON ARCH

— — — —, Head two couples forward and back
 — — — —, Forward again two ladies hook
 Clockwise now around you march
 Gents get home and form an arch

Ladies hook right elbows and all four walk forward, turning like a weathervane, until the men are on their own side. The foursome retains hand contact, but spreads apart forming three arches: 16 counts.

— — — —, Side men under with your date
 Turn to left go figure eight, thru other arch
 don't get sore
 — — — —, Make figure eight, — — circle
 up four

Side men, holding partner's hand, go under nearest arch, turn left, making a figure eight, then thru the arch on the other end and repeat the figure eight. The circle four is with the other side couple around the four in a line. They'll have to move closer together to allow the circle to get around them.

— — — —, Head ladies reel with right elbow

This while the sides are circling full around
 — — — —, When sides get home all do
 paso

— — — —, — — — —
 — — — —, Side two couples forward and
 back

Repeat all starting with sides.

Al Brozek of Connecticut sent me some dances awhile back. The two quick ones he

calls Early Evening Squares, I'm going to pass along. They are the warmup variety, easy to teach and easy to do, just for fun. Any phrased music will work.

HEADS DO SA DO

— — — —, — — Heads go forward and
 back
 — — — —, — — Heads do sa do opposite
 — — — —, — — Sides go forward and
 back
 — — — —, — — Sides do sa do opposite
 — — — —, — — Bow to partner
 Corner swing, — — — —
 — — — —, — — Side two couples forward
 and back

Repeat for sides, then heads and sides again.

BACK TO BACK

— — — —, First couple right and circle four
 — — — —, Pick up next and circle six
 — — — —, Pick up next and circle eight
 — — — —, Ladies to center stand back to
 back

Men walk around the outside track,

— — — —
 — — — —, — — Swing your own
 — — — —, — — And promenade
 — — — —, — — — —
 — — — —, Grand right and left
 — — — —, — — — —
 — — — —, — — Second couple right and
 circle four

Repeat for couples two, three and four.

CALLERLAB'S TRADITIONAL

No sooner had Ken Kernen finished his work as Callerlab's Chairman of the Definitions Committee than he was tapped to head the Traditional Program. Ken is most knowledgeable about the heritage of the dance and if you are a member of Callerlab and would like to be on the Traditional Committee do not hesitate to inform the Callerlab office.



VINE-SENSE



by Brian Bassett, Publisher, Round Dancer Magazine

EVER WONDER how some dancers look so relaxed and comfortable doing a vine figure (whether it be a regular or twisty vine) and some look uncomfortable? Here are a couple of secrets to enable you to dance a vine with ease and grace.

First, and very important, is to flex (a very slight bend, not a crouch) your knees and allow your legs to act as shock absorbers throughout the particular vine figure you are dancing. Do not lean forward. Lean ever so slightly backward, just enough to keep your upper body perpendicular to the dance floor. This will aid you in keeping your balance. The nice thing about most vines is that you are holding your partner in either closed or butterfly position and can use your partner's upper body resistance to your own body for additional balance.

Second, and most important, is to turn your body as you execute the vine so one leg will never interfere with the other leg's progression down line of dance, or whatever direction the vine figure progresses. For example:

Using a standard vine four, beginning in butterfly facing wall, your body should turn as follows (woman does the opposite, directions for man). Step side-left down line of dance, turning your body right-face, cross right in back down line of dance turning your body one-eighth left-face back to momentary butterfly facing wall. Step side-left down line of dance turning another one-eighth left-face, forward right down line of dance turning one-eighth right-face to end in butterfly facing wall.

The one-eighth turns noted were used to facilitate writing and teaching how to do a vine smoothly. Dancers will overturn or underturn slightly to be more comfortable with the figure

or to feel good about their individual need for styling.

The "backward lean" mentioned in the beginning of this article *should not* be visible to an observer. It should be only enough of a lean that you "feel" so that no forward lean will occur that would be visible to an observer. In the vine figure your weight must be properly distributed *over* your feet to ensure good balance and control.

Turning slightly while executing a vine also pertains to the vine eight, vine three and twisty vines of all counts. Experiment with this slight turning motion and see if your vines don't smooth out and become less difficult to dance with ease and grace.

FESTIVAL or CLINIC

by Bob and Barbara Wilder, Longview, Texas
*Reprinted through the courtesy of
LRDTA's Footnotes In The Round*

THERE HAS BEEN MUCH written and more verbalized concerning the dance workshop level at various festivals. We believe the real problem is one of semantics. Is the event which is advertised as a festival, really a festival, or should it have been more correctly called a clinic?

Our dictionary defines festival and clinic in this manner: Festival (1) a time of celebration (2) a periodic season or program of cultural events or entertainment (3) gaiety, conviviality. Clinic — A group meeting devoted to the analysis and solution of concrete problems or to the acquiring of specific skills or knowledge in a particular field.

When we attend a festival, we are looking for and expecting what the name implies —

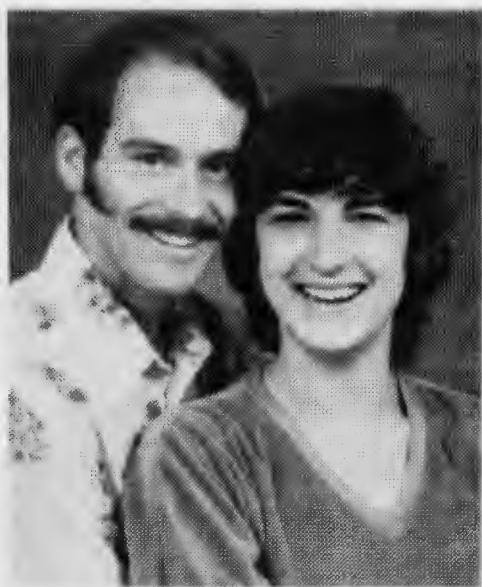
entertainment, conviviality, fun, fellowship, etc. During the workshop time we expect the dances taught to be interesting and more than a cue through, but not so hard that we are left exhausted to the point we can't enjoy the evening dance. On the contrary, when we register and attend a clinic, we expect hard work (that's what we are there for) and are disappointed if we don't sharpen our skills and acquire added knowledge in the dance field.

Don't most dancers view the two in a similar manner? We would respectfully suggest that festival or clinic planners consider the difference when planning and advertising

their events. We have made one observation which we think is significant. An advertised festival usually draws a larger crowd than an advertised clinic. From this, what would you conclude? If a particular festival gains the reputation of really being a clinic, what can be expected? Likewise, if the festival gains the reputation of usually having a dance program so esoteric that only a few can dance much of the program, what will be the results?

We must keep ourselves mindful of the fact that round dancing is not a spectator sport. Its popularity is dependent on the active participation of all.

○○○



Doug and Leslie Dodge, Salt Lake City, Utah

THIS MONTH, LESLIE AND DOUG will celebrate meeting each other at the National Square Dance Convention in Seattle. That was four years ago and much has happened since. Up until they were married in 1982, Doug had been cueing for several square dance clubs. Now, together, they teach a basics class and have their own round dance club, Sidecar and Banjo. Two years ago, the Dodges organized the statewide cuers association in Utah, which they still chair. It is, they say, an informal gathering of round dance teachers who meet to talk, help each other and plan the programs for local festivals and other dances. Leslie and Doug are also members of Roundalab, the Universal Dance Council and the Utah Round Dance Association.

Vivacious and energetic, this young couple are most definite about their method of teaching . . . "We teach steps rather than dances,

doing a lot of "hash" cueing so that the dancers will be able to do many of the dances without a special teach. We also have our dancers switch partners in class. We believe this helps make them better dancers by not becoming dependent upon the stronger person in the partnership. Each person learns the step and those who have learned the step faster help the others. This practice also keeps tempers in check . . . We do not stress any particular styling, but do try to impart proper positioning and good posture. We like to see the dancers do easy level rounds until they become proficient and comfortable so that they can really relax and enjoy themselves. We see this same problem in square dancing if people are pushed to dance at levels of Plus or Advanced, when they haven't even mastered the basics. As a result, they become frustrated and quit!"

Aside from dancing, Leslie is a full-time student at the University of Utah, majoring in advertising and public relations. Doug is an archeologist with the Bureau of Land Management. It was, in fact, while Doug was working for the Bureau in Yuma, Arizona, that he became involved in square and round dancing. That was 1977, four years after Leslie began dancing in Denver, following a family tradition — her parents also met at a square dance, and are currently officers in the Colorado State Square Dance Association. The liason of Doug and Leslie Dodge is undoubtedly "a natural" for both the Dodges and the field of round dance leadership. We wish them luck!

TAKE A GOOD LOOK

a feature for dancers



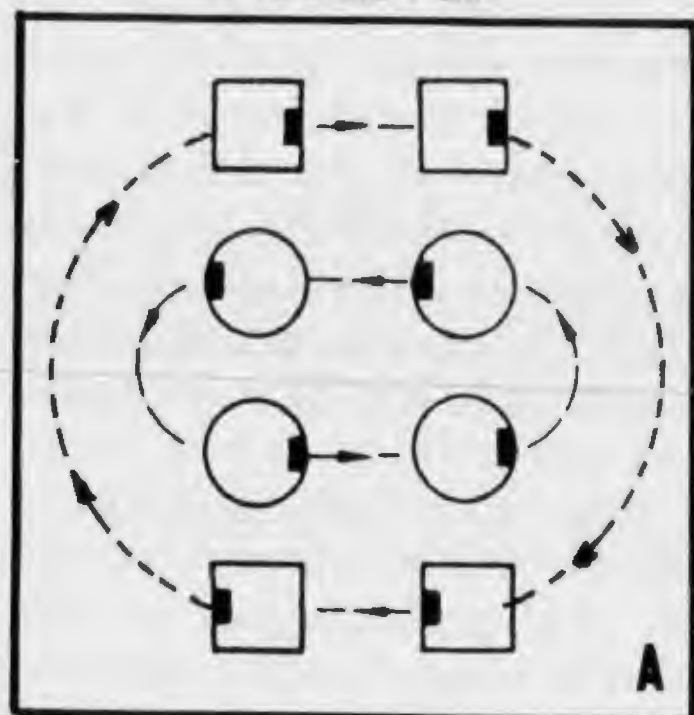
JOE

BARBARA



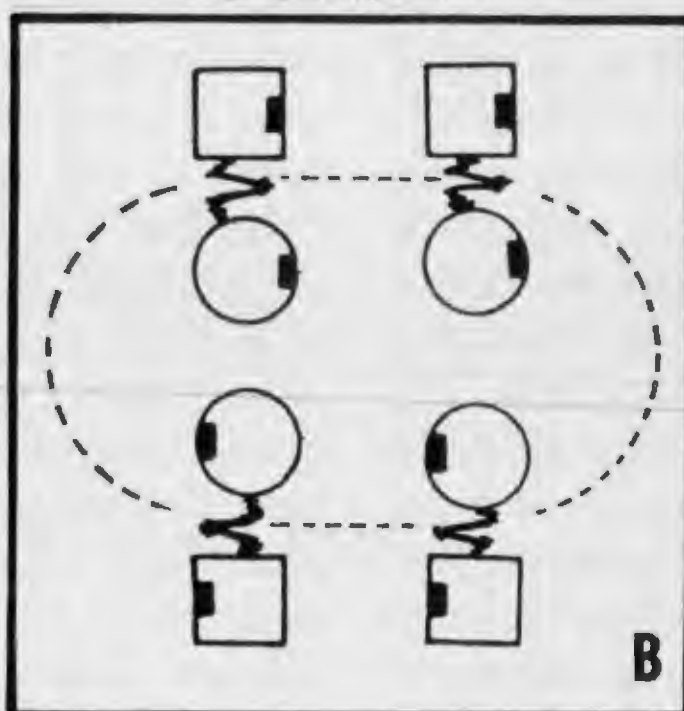
THE EMPHASIS CALL
CIRCULATE GETS
THE SPOTLIGHT

Wave or Line
Circulate Path



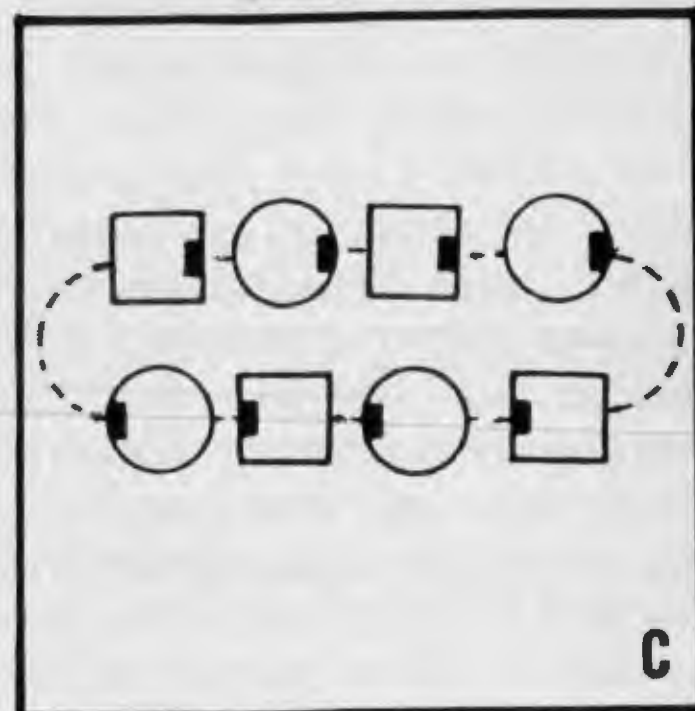
A

Couples
Circulate Path

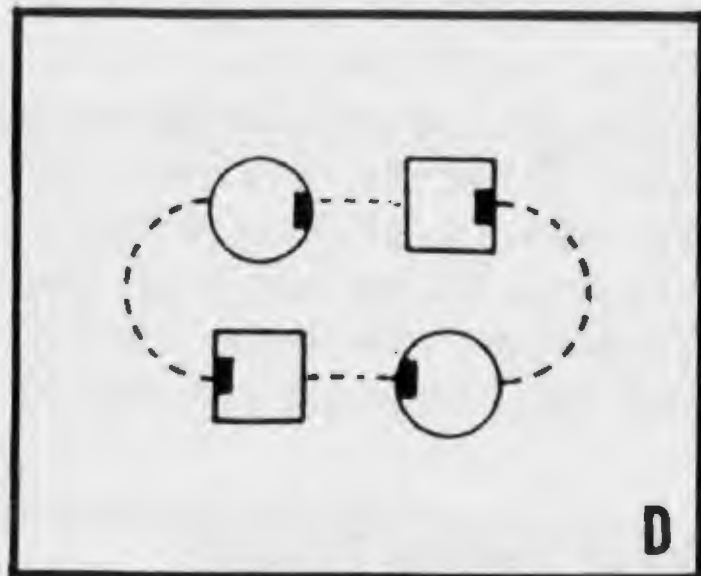


B

Column
Circulate Path

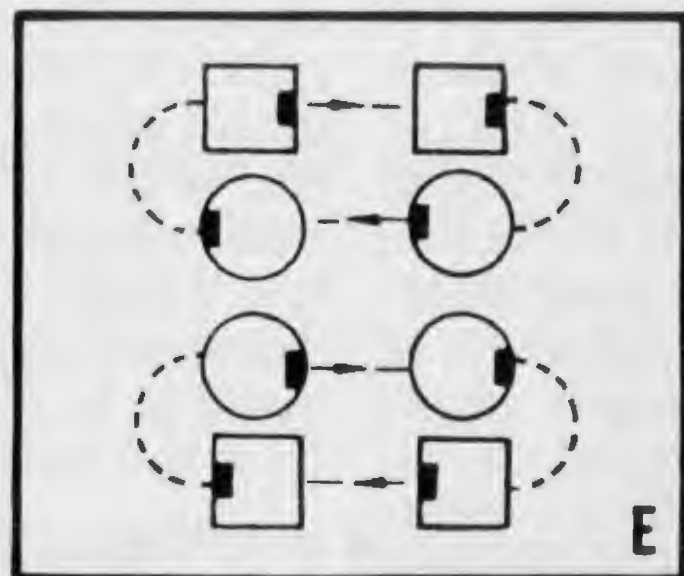


C



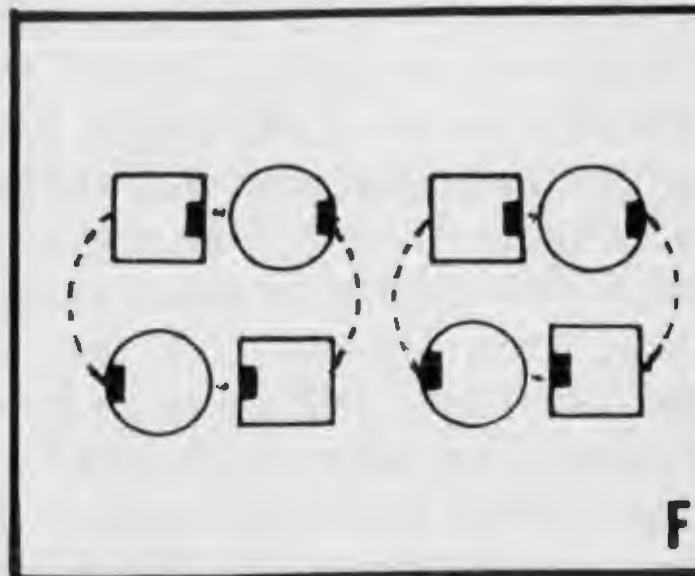
D

Box Circulate
Path



E

Wave or Line
Split Circulate Paths



F

Column Split
Circulate Paths

JOE: Callerlab regularly selects from its Mainstream list basics that need to be reviewed, and calls them emphasis calls. So we're taking one from this quarter that you'll find as Basic 47 in the revised Mainstream Handbook bound into the center of this issue.

BARBARA: The grouping of calls into families sometimes proves to be confusing and the Circulate Family is no exception. To save time, we suggest that you check the definition in the Handbook and then take a look with us at the six illustrations.

JOE: We've changed the order a bit, putting (A and B) first as they're the ones our caller uses when he introduces Circulate.

Next comes (C), Column Circulate.

BARBARA: With the introduction of Box Circulate (D) and the Split Circulates (E and F) come the ones that seem to provide the greatest amount of trouble to the greatest number of dancers. Like everything else, once you've done the different forms enough times the confusion vanishes as long as your caller gives you the opportunity to dance all of them frequently.

WHOOOPS—again: The April issue stated that Crossfire was an on-going Quarterly Selection. It isn't, of course. It's a regular on the Plus Program. Oh why do we do these things?

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

BY THE TIME you read this, the question of which dancers are partners in an ocean wave may have been resolved. However, I suspect that whatever the resolution there will be strong minority opinions. To arm myself for the Callerlab convention in Phoenix, I reviewed the MS and Plus definitions to see how they might be affected by each of the potential resolutions of the question. I found an interesting thing. The version of MS definitions that I have states under partner trade (39f) "Two dancers exchange places with each other" with listed starting formations being couples and mini-waves. I had not realized before that the MS definitions include the concept that adjacent dancers facing opposite directions and standing side-by-side (i.e., a mini-wave) are considered to be partners. But there it is! If Callerlab decides that partners in an ocean wave consist of ends and adjacent centers, no change will be required in the MS or Plus definitions. (There might be reason to change the use of the word "partner" in those definitions to distinguish between prior or original partner and current partner, but that is a different issue.) However, if the vote dictates that partners must face the same direction, then I guess that the MS definition of partner trade will have to be changed. Interesting! The issue is charged with some emotion (check my mail); and in the final analysis

THE SOUND OF ADVANCED DANCING

In response to the requests of many readers, **SQUARE DANCING** Magazine added to its list of yearly Premium Records a special LP devoted to Advanced dancing. For 1985 we have an amazing album — 10 calls for the Advanced Program, including two singing calls — and featuring the voices of four Chaparral callers, Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake. It's a great collector's item and a fine record for dancing. Your copy is only \$2.88 when your subscription runs thru December, 1985.

we will have to settle it by a vote with the possibility that some will ignore the vote and go their own way. Time will tell.

Is There A Passing Rule?

Another Hot Potato at Callerlab is the issue of the Crossing Rule. Does it exist or not? If it does, to what calls does it apply? The answer will probably be that each call will be reviewed and for those in which shoulder passing is involved, an explicit statement of the passing will become part of the definition. Whether there will be underlying guidance for making the decision is not yet clear. The calls involved include: Cross cloverleaf, cross clover and, cross over circulate from inverted lines, trail off, peel and trail, cross cast back, pass the axle, the axle, cross horseshoe turn, cross kick off, cross invert the column, (scoot and) cross ramble, and perhaps one or two others. Cross fold and cross run are already covered explicitly by the previous rule change. The idea was that for the past year right shoulder passes would be tried on all passes where dancers are essentially face-to-face when they pass. However, the idea met with only partial acceptance, and my observation is that it did not get a full (or fair) trial. For Advanced and Challenge this issue clearly needs to be cleaned up. I hope we are able to do it this year.

Hands Up or Hands Down?

We still note controversy about the hands up vs hands down issue. Since it does not affect actual choreography, and since it is also somewhat emotional, I suspect that it will not be resolved for a while. Callerlab's position is that hands should be up. However, the rule is rejected by many on either a regional or program-level basis. Since I personally do not feel strongly, I take the path of least resistance when dancing. That is, I tend to take my cue from the dancer I am facing/meeting and go with any preference he might indicate. Left to my own devices, I'll let my hands fall to some comfortable position. The important thing is that we touch hands. The exact height is sec-

ondary. For MS and Plus, I teach hands up since that is the clear preference in use in our area. At Advanced I advise dancers to be able to handle both hands up and down since in the real world they will encounter both and, hence, will be better off if they can cope with both. I am a believer in the idea that if you know what is going on and what to expect, then you can handle it. If you don't like what is going on and want to fix it, that is harder and

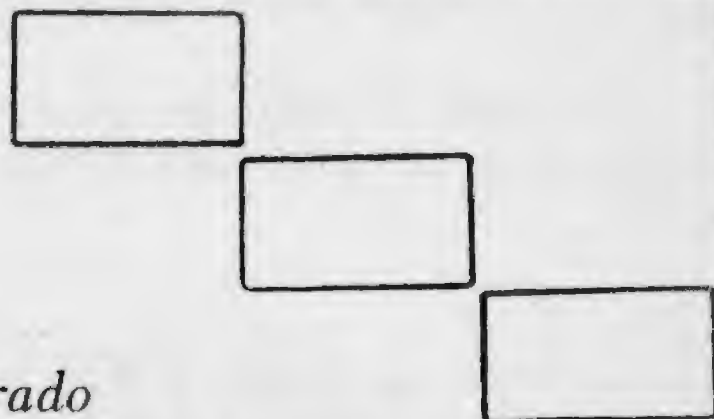
takes a certain zeal and determination.

Several other items of interest will be covered at Callerlab this year. Magazine lead time being what it is means that discussion of results will be somewhat after the event. It will likely be July before discussion of any actions will be published.

Finally, I am always looking for issues to discuss in this column. If you have one that you would like discussed, please let me know.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

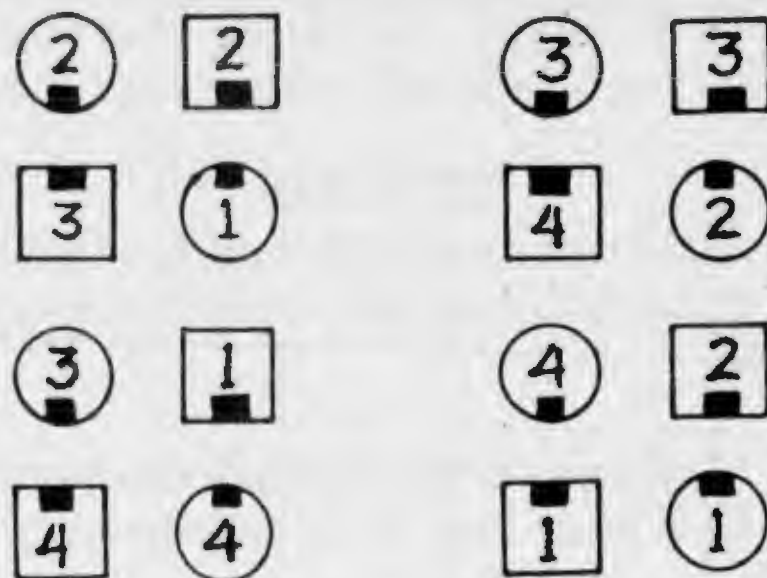


MOSTLY MODULES STARTED almost three years ago with two articles that appeared in the July and August issues. Since then the ground rules for the column have remained the same, but the mail has indicated that it is time to repeat the nomenclature for the labels that are used for the modules in these articles. The theories for modular choreography are well documented in the recently published CallerText. This material first appeared in SQUARE DANCE Magazine in 1978. Bill Peters published two books titled *The Mighty Module* and *Modules Galore* in 1979. All these sources use the same nomenclature. If you are a real history buff, you may want to find a copy of *Instant Hash* written by Rickey Holden and Lloyd Litman in 1961. Les Gotcher also pointed out the usefulness of modules about the same time. These sources use older terms that are somewhat limited in usefulness.

Over the years the evolution of square dance calling has given us new insight into square dance choreography and the result has been to force us to refine the terms used by callers. One fairly recent change by Callerlab has caused some confusion. For years many callers have used the term Zero Box to mean the setup created when either the head couples or the side couples square thru four hands. Callers have also recognized a Zero Line as the lines resulting when the heads

or/and sides lead right and circle four to a line. Callerlab now recognizes any eight chain thru formation in which all the boys have the girl on the right as a zero box (OB) (see page 46 in the March issue). They also call any facing lines of four formation with the girl on the man's right a zero line (OL) (see page 45 in the February issue). In retrospect they probably would have saved a lot of confusion if they had used the terms Normal Line and Normal Box.

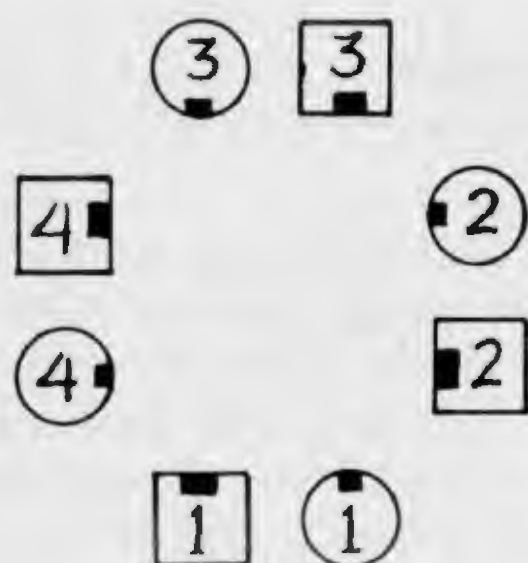
Since no other terms have been accepted this column will continue to use the label ZB to mean the specific zero box illustrated in the following diagrams. This setup has also been recognized in the past as a Box 1-4.



The label ZL will be used to mark the following two specific zero lines illustrated in the following diagrams. This setup has also been recognized in the past as a 1P2P Line.



The label ZS will be used for the normal squared up set as shown in the following diagram.



As I have pointed out in the last couple of months all true box zero modules will work from any OB arrangement and any true line zero will work from any OL arrangement. Beyond those two statements I will not get into what else will work or not work at this time. I've found that most callers don't care to know any more. You don't need any other reference points to produce excellent choreography. The following labels will be used for modules.

SETUPS

ZS-ZB Modules move the dancers from a zero square to a zero box also sometimes called a Box 1-4.

ZS-ZL Modules move the dancers from a zero square to a zero line also sometimes called a 1P2P line.

ZEROS

ZB-ZB Modules start in a zero box and end in a zero box.

ZL-ZL Modules start in a zero line and end in a zero line.

FCZ Modules work from any two normal facing couples.

(tz) Following the label means the zero is a technical zero.

(nsa) Following the label means the zero has no calls that require a specific boy-girl arrangement.

GETOUTS

ZB-AL Modules start in a zero box and end in a allemande left.

ZL-AL Modules start in a zero line and end in a allemande left.

ZB-RLG Modules start in a zero box and end in a right and left grand.

ZL-RLG Modules start in a zero line and end in a right and left grand.

ZB-PROM Modules start in a zero box and end in a promenade.

ZL-PROM Modules start in a zero line and end in a promenade.

CONVERSIONS

ZB-ZL Modules start in a zero box and end in a zero line.

ZL-ZB Modules start in a zero line and end in a zero box.

The basic idea of this column has always been to provide choreographic ideas. Frankly I think that the modern sight caller could learn as much from the ideas as the modular caller. The name of the game is to entertain the dancers and you can't consistently do this well without spending a lot of time studying choreography. One of the best ways to do this is to learn to understand modular choreography. When you take the time to work out choreographic ideas as modules you also have to know a great deal about formation management, body flow, hand flow and many of the other things that make good routines.



Some Timely Contra Discussions

OVER THE YEARS, this particular department of your magazine has featured the thoughts and dances of many top-notch contra authorities. With their help, we have pointed out that contra dancing is not some strange, way-out form of dance, but rather an integral part of the square dance picture. We've contended, though we may not have come right out and said it in so many words, that the person who enjoys dancing these long line dances and the callers who have included them in their programs have, indeed, achieved an extra share of enjoyment.

Dancing is *movement to music* and, while our contemporary squares allow us to move to the rhythm of the music, the contras allow us the extra dimension of moving to the phrase and not to the rhythm alone. At the risk of being repetitive let us remind you of what that means in simple terms.

The grand square, a 32-beat figure that comes to us from the regal Lancers of the past, is a workhorse movement that appears early in the Basic program. The grand square is very visible as a break in many of the current crop of singing calls and as a result is familiar to everyone in square dancing. If taught correctly and prompted by the caller on the final beats of the previous phrase, it will allow the dancer to start on the first, or strong beat and, as a result, actually move with the music.

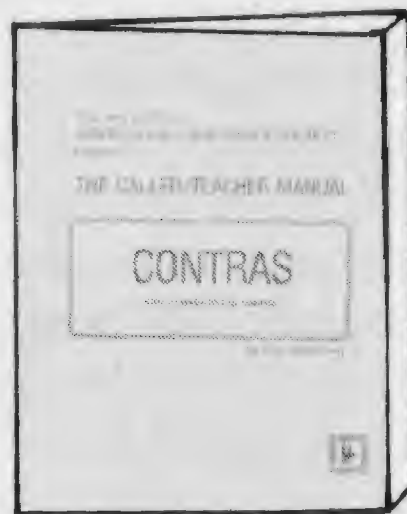
This is the one element that is often overlooked when teaching this figure and, consequently, some dancers are found to be simply moving around the pattern with complete disregard of the music and usually completing the pattern early enough to do a four count swing once they reach home or wait for the caller to catch up with them. What a hunk of fun the caller and the dancer are missing!

The dancer who feels that he doesn't enjoy the grand square has, in all probability, not been shown how to dance it. The caller/teacher who introduces the style of following a prompt by providing that extra element of

dancing satisfaction will also discover that by including simple contras in the beginner classes he will be developing a generation of square dancers who really know how to dance.

☆ ☆ ☆

Rather than starting out now with a course on contras, we'd like to recommend a complete course for those who call. It's the *Contra Manual* by Don Armstrong (check pages 156 and 157 for ordering information). This book starts where any course should start — right at the beginning. It explains the forms of contras, how they work and how to call them. With lots of photographs, diagrams and the cues for 101 of these dances, you'll find all you need to get started.



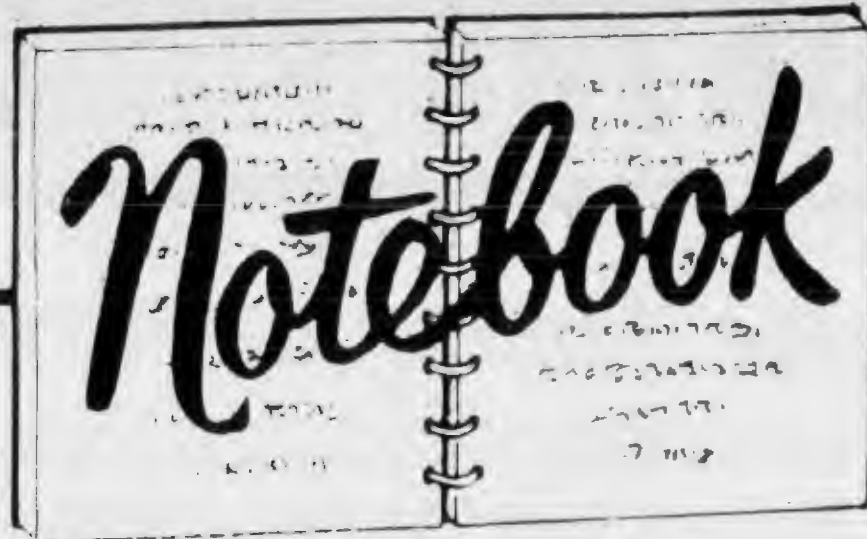
Don Armstrong's Contra Manual Published by SIOASDS is the caller's bible for these long line dances.

The Lloyd Shaw Foundation has, over the years, created a wondrous library of 45 rpm contra records with the calls on one side and music only on the flip. These are great for the caller who would like to study the techniques of accomplished contra prompters. The records are also perfect for dancers who would like to give contras a try in their own homes. They come with complete instruction, of course. Write for a catalog: The Lloyd Shaw Foundation Ordering Division, 12225 Saddle Strap Row, Hudson, Florida 33567.

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In the coming issues we'll give you, dancers and caller/teachers alike, a further insight into the world of contra dancing. And coming soon, a StyleLab with picture coverage of one of today's popular contras.

The CALLERS



SPEAKERS (Column vs. Folded Horn)

by Bill Peters, Zephyr Cove, Nevada

A QUESTION OFTEN ASKED by new callers is, "What is the best speaker to buy?". It is a difficult question to answer because, like the solution to so many other calling problems, there is no one single answer that will successfully satisfy the requirements of each and every calling situation.

For a square dance caller, the answer to any best-speaker question will usually boil down to two major considerations: the quality of the speakers themselves and the efficiency of the enclosures in which they are housed. While you rarely find callers who disagree about the quality of one particular speaker over another (you usually get what you pay for and you won't get good sound from cheap speakers), there continues to be an ongoing and sometimes fiery debate between callers who *do* disagree about the comparative merits of one speaker enclosure over another. Some callers enthusiastically sing the praises of folded horn enclosures while others, just as enthusiastically, commend the advantages of columns. For a new caller about to make a sizable investment in public address equipment, this can be extremely confusing.

One reason the debate has gone on for so long undoubtedly is due to the fact that there is a lot of merit to be found on both sides of the issue. There are times when, in a given hall, a column speaker provides optimum sound and there are also times, in a hall with a totally different set of characteristics and acoustic conditions, when a folded horn system is the best one to use. As a matter of fact, there are today quite a few callers who, for this reason, make it a point to always carry both a column speaker as well as a pair of folded horn speakers in the trunk of their car. They thus ensure that they will always be able to provide the best possible sound in each and every hall they are required to set up. While this might seem to be a perfect solution to a thorny problem, it is also unreasonable to expect that the average caller will be willing to spend the extra money the additional speakers cost, even if the trunk of his car is big enough to accommodate them. Most callers usually end up buying either a column or a folded horn system, and their decision about which one to buy is usually based on some manner of compromise in which cost, quality, efficiency, weight, size, portability, and the reputation and track record of the speaker manufacturer will usually represent the significant trade-off factors.

The major difference between a folded horn and a column is that in a folded horn enclosure, a single speaker is placed in a specially designed box in which the sound is made to reach the outside by first "folding" it inside the box

through a series of ducted ports. This, in effect, lengthens the distance the sound must travel in order to get from the speaker's driver to the edge of the enclosure. A column speaker, on the other hand, consists of a rectangular box or "column" that is typically three or four times as high as it is wide, in which several speakers are arranged from top to bottom. Before proceeding further, however, it should be noted that it is not the purpose of this article to take sides in the debate by recommending one type of enclosure over the other, but rather to describe the advantages claimed by those who do favor one or the other and, in this way, to allow the reader to draw his own conclusions.

Speakers in a Folded Horn Enclosure: Even those who regularly use columns will generally concede that if the speaker is of good quality, placing it in a folded horn enclosure produces the most efficient speaker in portable use. It is the only enclosure in which the efficiency of the speaker increases as the volume goes up. It projects sound at an approximate angle of 60 to 70 degrees and it projects it equally in all directions — horizontally, vertically and all points in between. However, while it is possible, in a small hall with a small crowd, to provide excellent sound with only a single folded horn speaker, most callers typically find that they need to use two such speakers to achieve the best results in the average hall.

Speakers in a Column: The main advantage of using a column-type speaker is that it has been deliberately designed to project the sound laterally (horizontally) in a sort of fan-like dispersion pattern that is significantly wider than the 60 to 70 degrees emanating from a folded horn system. In most cases, this increased lateral dispersion makes it possible for a caller to use only a single column unit in situations where those who use folded horns might normally require two or more speakers. And in so-called echo halls, i.e., halls where the acoustics create a high sound reverberation factor, there is an obvious advantage in using a system that minimizes echo (reverberation) by producing sound from only a single source. However, it is also true that by widening the horizontal dispersion pattern (and by thereby also compressing the vertical), a column speaker typically suffers a measureable degree of loss in the areas of speaker efficiency, range of frequency response, and the ability to function at high volume without distortion. The degree to which this loss compromises the acceptability of the sound that is produced by the amplifier defines the basic issue of the debate. How much, in other words, is too much?

And so we see that there are definite pluses and minuses on both sides of the argument and that it is difficult to find a 100% black-and-white solution to the problem. It is, therefore, important for every working caller to find the most comfortable, or the most feasible, shade of grey he can live with.

Bill Peters created this section for the new *CallerText*. You will find it there, together with a number of articles covering the subject of sound in square dancing. Virtually every subject on the curriculum for caller learning is included in the *CallerText*, and, if you have not yet ordered your special volume, we suggest that you consider doing it today. You'll find an order form on page 157. The *CallerText* is an edited collection of several hundred articles written by some of the top caller/leaders and published in the pages of *SQUARE DANCING Magazine* over the last 37 years.

LADIES ON THE SQUARE

QUAKER STITCH CAPE

by Dorothy M. Huckle, La Mesa, California



This beautiful to behold and delicious to wear cape was especially designed for the readers of SQUARE DANCING Magazine by Dorothy Huckle. We thank her for her expertise and her gift of love.

Materials

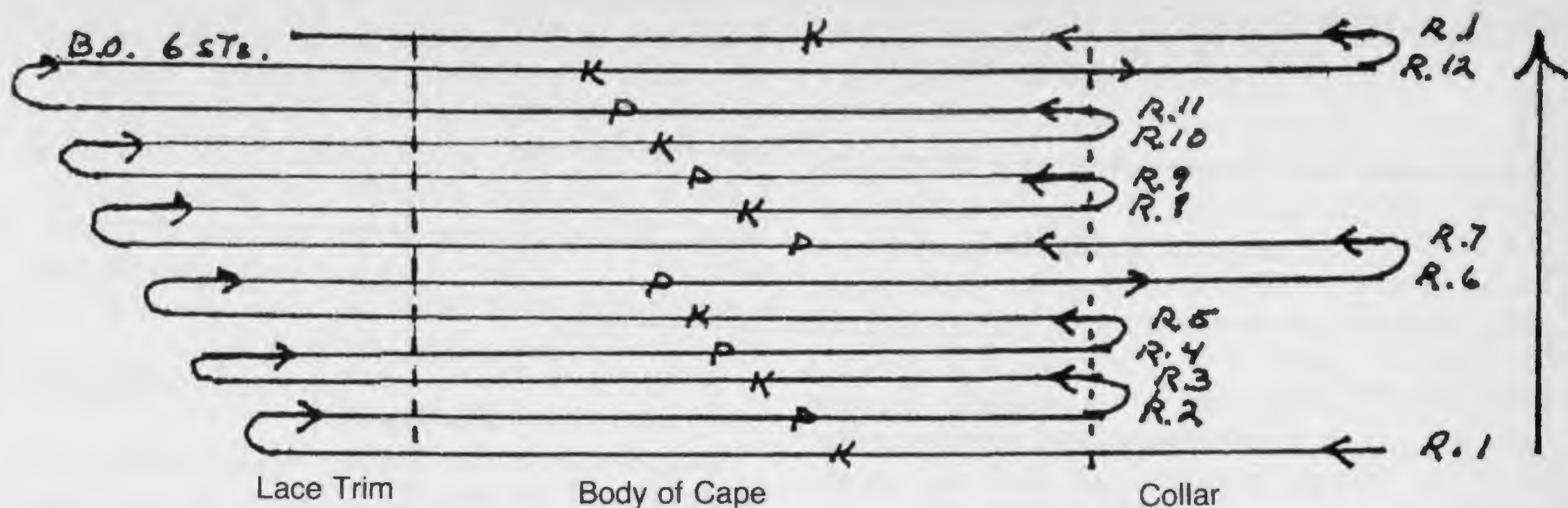
3 balls white Unger Roly Poly
4 balls Columbia Minerva Civona white Baby
Pomp (50 grams)
Plastic markers
(Note) Both yarns are knitted together throughout
the cape.
Size #11 circular needles

Directions

Cast on 66 stitches. Knit 3 rows in garter stitch.
(Knit every row)

Pattern for Cape

- Row 1:** (Right side) Knit 10 stitches (collar), place marker. Knit 28 stitches (body of cape), place marker. Lace Trim: Knit 1, YO, K2tog, across ending with YO, K1. (There are now 19 stitches in Lace Trim section.)
- Row 2:** (Wrong side) Knit 19 stitches, purl 28 stitches. Turn work. Do not work 10 collar stitches.
- Row 3:** Knit 28 stitches, K2, YO, K2tog, across ending with YO, K1. (20 stitches in Lace Trim section.)
- Row 4:** Knit 20 stitches, purl 28 stitches. Turn work. Do not work 10 collar stitches.
- Row 5:** Knit 28 stitches, K1, YO, K2tog, across ending with YO, K1. (21 stitches.)
- Row 6:** Knit 21 stitches, purl 28 stitches, knit 10 collar stitches.
- Row 7:** Knit 10 collar stitches, purl 28 stitches, K2, YO, K2tog, across ending with YO, K1. (22 stitches.)
- Row 8:** Knit 22 stitches, knit 28 stitches. Turn work. (Do not work 10 collar stitches.)
- Row 9:** Purl 28 stitches, K1, YO, K2tog, across ending with YO, K1, (23 stitches.)
- Row 10:** Knit 23 stitches, knit 28 stitches. Turn work.
- Row 11:** Purl 28 stitches, K2, YO, K2tog, across ending with YO, K1. (24 stitches.)
- Row 12:** Bind off 6 stitches (loosely). Knit 18 stitches, knit 28 stitches, knit 10 collar stitches.



Repeat 12 rows of pattern until desired length. Sample shown has 21 complete patterns. End with 3 rows of garter stitch over 66 stitches. Bind off loosely.

Knit a 3 stitch cord as follows: Using a size 7 or 8

double pointed needle, cast on 3 stitches. Knit these 3 stitches. Slip the 3 stitches to other end of needle and knit again. Repeat. You are knitting a small tube. Repeat for desired length and tie off. Cord is inserted in spaces between collar and body of cape.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Idaho

"Half Sashay Magic Valley Way" to the 21st Idaho State Square and Round Dance Festival, June 7-8, at East Minico Jr. High in Rupert. Featured on squares will be Joe Salter; Herb and Erna Egender on rounds. Write Dan and Irma McFaddan, Emerald Valley Ranch, Rt. 1, Box 406, Hagerman 93332 (208) 837-6649.

Pennsylvania

The 6th Annual White Rose Square Dance Festival at York College is limited to 1,100

dancers . . . and there's no problem in reaching that capacity. Want to take part? Contact Harry and Nancy Knaub, Box 84, Loganville 17342 (phone 717-428-1496). The dates are June 21-23; the staff is Chuck Stinchcomb, Dick Bayer, Tom Miller, Bruce Busch, Henry Ferree and Rob Bissey. Rounds will be by Bill and Carl Goss and Don and Roberta Spangler.

Since 1980 Village Square Dancers of Downingtown have held annual dances to benefit the American Cancer Society. Multiple-Sclerosis, Muscular Dystrophy and in 1984 they added a dance for the Statue of Liberty

Gussie and Cliff Irons present a check to Stanley Landis to benefit the American Cancer Society.



ROUND THE WORLD of SQUARE DANCING

fund. Each such dance is run as a 50/50 program. Additional funds are raised by appearing as entertainment in productions of plays, social clubs, retirement homes, etc. where they received remuneration if the group has "wanted to pay." Over the past five years a total of \$10,598 has been raised. Square dancers are a most loving and caring group here at Village Square, as well as everywhere.

— *Cliff and Gussie Irons*

Ohio

When Gus Guscott walks into a dance, all the women notice. So do all the men. You see, Guscott is a good, old-fashioned square dance caller . . . Gus and his wife, Dorothy, help neophytes learn "one-night stand" (recreational) square dancing. They visit schools, churches, senior centers, offices and Kiwanis clubs — anywhere there's enough room to square dance. Guscott says his strangest dance was several years ago at a farm in North

Royalton. Eight people on horseback wanted to square dance atop their mounts. "They really enjoyed themselves," says Guscott . . . For the last two years Guscott and his wife have focused their attention on helping Rocky River senior citizens learn the art of square dancing . . . "There's no way eight people can stand facing each other in a square and not have fun." That's Gus' philosophy.

— *Chronicle-Telegram*

Minnesota

June seems to be the month for state conventions and Minnesota is no exception. The dates June 14-16; the location the Civic Center in St. Paul. Some 4,000 to 5,000 dancers are expected to be on hand to enjoy the calling of Ken Bower and the cueing of Bill and Helen Stairwalt. These individuals will be supported by a strong contingent of local Minnesota callers and cuers. A feature of the convention will be a supper cruise on the Paddleford River Boat. — *Bill and Bette Vanderbie*

North Carolina

This year's recipients of the state's highest awards are Howard and Eva Swanson, the

They obviously had a good time, per these photos, at the International Square Dance held at Yujo Recreation Center at Yokota Air Base. 100 dancers came from at least eight different cities to dance to Tac Ozaki and others who shared the microphone.



INTERNATIONAL
Square Dance

★ Mr. TAC OZAKI Caller
★ Everyone is Invited No Charge
★ Sun 3 FEB 1985 1-5 PM
★ Yujo Recreation Center Yokota
Air Base Fussa Gate (#2gate)

国際スクエアダンス
尾崎タック主催
★どなたでもOK! 入場無料
2月3日(日) 1時
横田基地内



Ralph Karnezay, NC Federation veep, presents plaques to the Swansons (left) and Joe Eason (right).

Golden Slipper Award given to dancers, and Joe Eason, caller, voted into the North Carolina Folk, Round and Square Dance Hall of Fame. The Swansons have been active at both club and federation level for 15 years; Joe has been calling for some 25 years.

Illinois

The 13th Annual Chicago Area Square and Round Dance Convention, sponsored by the Metropolitan Chicago Association of Square Dancers, will be held at Illinois Benedictine College, Lisle, June 7-8. Over 16 hours of dancing will be provided by more than 80 callers and round dance leaders, with dancing at all levels. For additional information please contact Quinn and Nancy Butler, 313 E. Sunset, Lombard 60148 (312) 932-7974.

— Ann Kengott

South Carolina

For the 29th consecutive year, square and round dancers converged on Columbia for the Carolina Capers Festival. This year about 1,500 dancers were attracted from adjacent states as well as from all over South Carolina. The first dance was held in 1957 in the YWCA. A live band was used until the early 70's. The first festival attracted about 20-25 squares. Crowds for the last few have numbered as many as 70 squares at one dance. The capital of South Carolina might well claim the title of square and round dancing capital of the state.

Germany

On June 1st the Neckarsulm Square Dance Club will host an open air square dance festival at the Landesgartenschau in Heilbronn for the benefit of Aktion Sorgenkind (handi-

capped children). Callers, cuers and prompters will all come free of charge (our thanks to all). From 14.00 to 15.00 hours we want to form the longest contra line in the world with Heiner Fischle. There will be no other dancing activities during this time. For the philatelists, the German Post Office is going to bring out a special postmark for this event. Our club is going to print a special envelope for this. Profits from the envelopes will also go to the Aktion Sorgenkind. We would be happy to welcome all in Heilbronn.

— EAASDC Bulletin



Note: Any overseas dancers (outside of Germany) interested in receiving this special cachet should send \$2.00 to Lothar Weidich, Faiststrase 11, D 7100 Heilbronn, West Germany, prior to June 1st.

British Columbia

Festival '85 will take place June 27-29 in Exhibition Park, Vancouver. Only full-time registration is permitted. Dancing will be from Extended Basics through Challenge; rounds and contras also will be programmed. 250 sites are available for self-contained RV

Please see **WORLD**, page 123

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1985

MAINSTREAM MAINTENANCE

by Bill Peters, Zephyr Cove, Nevada

IT IS OFTEN SAID that a modern square dance caller is — almost by definition — also a teacher and it is, indeed, rare these days to find a working caller who does not regularly devote a substantial portion of his club level on-mike programming to some form of teaching activity. Teaching has, in a very real sense, become not only an important part of every caller's job, it has also become a very real *responsibility*. It is, for example, probably true that there exists an implied or specified agreement between the average square dance club and its caller, that not only shall the caller be required to teach the beginner class that the club sponsors each year, but he shall also be responsible for keeping the club's dancers "up to speed" on all of the calls that appear on the Mainstream list (for Mainstream clubs) and/or the Plus list (for Plus program clubs).

From a programming standpoint, this means that a club caller must regularly include, in his week-in-week-out club programs, dance routines that are specifically designed to provide both practice and floor time in those calls which seem, for one reason or another, to be less frequently called than some of the others on the list(s). In my own opinion, there would seem to be at least four calls on the Mainstream list that seem to fit that description: peel off, fan the top, cross fold, and, surprisingly, cloverleaf. These calls, therefore, serve as the focus for this month's workshop.

PEEL OFF

Peel off has, of course, been a Mainstream

call for some time now. The fact remains, however, that it still produces some measurable fallout whenever it is called at the average Mainstream dance. It does note some improvement in the last few years and there is undoubtedly less fallout than there used to be, but we still have a long way to go and a certain amount of fallout is still predictable. The following drills may help.

Heads right and left thru

Cross trail thru . . . separate

Go round one . . . line up four . . . pass thru

Wheel and deal . . . double pass thru

Peel off . . . ends only box the gnat

All right and left thru

All rollaway a half sashay . . . pass thru

Wheel and deal . . . double pass thru

Peel off . . . star thru . . . zoom . . . pass thru

Allemande left

Heads square thru . . . swing thru . . . boys run

Tag the line in . . . pass thru

Wheel and deal . . . double pass thru

Peel off . . . square thru

Right and left grand

Four ladies chain

Heads only flutterwheel

Heads star thru . . . all double pass thru

Peel off . . . pass thru

Tag the line right . . . couples circulate

Tag the line in . . . pass thru

Wheel and deal . . . double pass thru

Peel off . . . pass thru . . . tag the line right

Ferris wheel . . . centers pass thru

Right and left grand

FOLDS AND CROSS FOLDS

While the average Mainstream dancer is generally able to dance the call "fold" with little or no difficulty, a call to "cross fold" will typically produce a more or less predictable level of fallout at the average Mainstream or Plus program dance. It is, therefore, a good idea for a caller to periodically review the cross fold concept with his dancers and to

regularly provide both fold and cross fold drills so as to keep the dancers "up" on the difference between the two. The first three routines below may be used as fold drills; the next three are designed to provide practice in cross folds.

Heads square thru . . . split those two
Separate go round one . . . line up four
Pass thru . . . ends fold . . . dive thru
Pass thru . . . swing thru . . . boys run
Tag the line in . . . pass thru . . . girls fold
Star thru . . . couples circulate
Ferris wheel
Centers square thru three quarters
Allemande left

Four girls fold . . . star thru and promenade
One and three wheel around
Right and left thru
Rollaway a half sashay . . . pass thru
Ends fold . . . star thru . . . pass thru
Tag the line in . . . pass thru . . . ends fold
Square thru three quarters
Allemande left

Heads square thru . . . touch a quarter
 (Check your waves)

Swing thru . . . centers trade
Spin the top . . . four boys fold
Four girls check a two-faced line
Four girls tag the line right
Four girls step forward
Make a two-faced line with the boys
All ferris wheel . . . zoom
Girls pass thru . . . swing thru
Centers trade . . . spin the top
Four girls fold
Four boys check a two-faced line
Four boys tag the line left
Four boys step forward
Make a two-faced line with the girls
All bend the line . . . star thru
Leaders only trade . . . all star thru
Pass thru . . . wheel and deal
Centers pass thru
Allemande left

Heads pass thru . . . separate
Go round one . . . line up four
Pass thru . . . ends cross fold
Right and left thru . . . dive thru
Pass thru . . . swing thru . . . boys run
Bend the line . . . pass thru . . . wheel and deal
Double pass thru . . . peel off . . . pass thru
Ends cross fold . . . swing thru . . . girls trade
Recycle . . . swing thru . . . all eight fold
Allemande left

Heads touch a quarter . . . walk and dodge
Touch a quarter . . . scoot back . . . boys run
Pass the ocean . . . boys fold . . . peel off
Girls cross fold . . . boys turn back
Right and left grand

CLOVERLEAF

I also wonder if maybe callers these days are calling fewer cloverleaves than they used to. And while I cannot honestly say that I see signs that the dancers are beginning to forget how to do a cloverleaf, that could, nevertheless, turn out to be a real possibility if the trend continues. Here are some simple cloverleaf drills if you need them.

Heads star thru . . . double pass thru
Cloverleaf . . . double pass thru
Cloverleaf
Centers square thru three quarters
Allemande left

Heads lead right . . . veer left
Bend the line . . . pass thru
Wheel and deal . . . double pass thru
Cloverleaf . . . centers pass thru
Split those two . . . go round one
Line up four . . . ends only box the gnat
All pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Four girls pass thru . . . touch one quarter
Girls circulate . . . boys trade . . . boys run
Ferris wheel
Centers square thru three quarters
Allemande left

Heads right and left thru
Rollaway a half sashay . . . circle left
Four boys pass thru . . . four boys cloverleaf
Four girls pass thru . . . split the boys
Separate . . . go round one . . . join hands
Circle left . . . four girls pass thru
Four girls cloverleaf
All double pass thru
Boys only cloverleaf . . . girls partner trade
All join hands and circle left
Each boy with a girl on his right
Go up and back
Same four pass thru . . . same four cloverleaf
The other four star thru . . . partner trade
Allemande left

And then, to put a little icing on the cake, you might want to further emphasize your

SPECIAL WORKSHOP EDITORS

Ray Rose	Workshop Editor
Joy Cramlet	Round Dances

cloverleaf theme with one or more of the following "quickies." First, a neat cloverleaf getout.

From a zero line

Right and left thru . . . pass the ocean

Swing thru . . . boys run

Tag the line in . . . pass thru

Wheel and deal . . . double pass thru

Cloverleaf . . . allemande left

The next two routines are designed to be used as cloverleaf theme tip openers.

Heads pass thru . . . same two cloverleaf

All double pass thru . . . leaders trade

Allemande left

Heads square thru . . . side U turn back

All cloverleaf . . . right and left grand

ROUND DANCES

JUST STROLLIN—Belco 324

Choreographers: Fred and Emiley Leach

Comment: An easy two-step. The music is light and pleasant. Cues on one band.

INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED, —, Touch, —;**

PART A

- 1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd, Close, ¼ R Turn M face WALL, —;**
- 5-8 **Twisty Vine, —, 2, —; L Turn Two-Step end M face COH; Twisty Vine, —, 2, —; R Turn Two-Step end OPEN facing LOD;**
- 9-12 **Rock Fwd, —, Recov, —; Bkwd Two-Step; Rock Bk, —, Recov, —; Fwd, Close, ¼ R Turn M face WALL in BUTTERFLY, —;**
- 13-16 **Rock Side, —, Recov, —; Thru Two-Step; Rock Side, —, Recov, —; Thru Two-Step;**

PART B

- 1-4 **Twisty Vine, —, 2, —; 3, —, 4 to CLOSED, —; Turn Two-Step; Turn Two-Step;**
- 5-8 **(Twirl) Side, —, XIB, —; Pickup to CLOSED M face LOD, —, 2, —; Strut, —, 2, —; 3, —, 4, —;**
- 9-12 **Progressive Scissors; Progressive Scissors end BANJO; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end CLOSED M face WALL, —;**
- 13-16 **Twisty Vine, —, 2, —; L Turn Two-Step M face COH; Twisty Vine, —, 2, —; R Turn Two-Step M face LOD;**

SEQUENCE: A — B — A — B end CLOSED M face WALL — B except meas 16 Step Side, Close, Point in LEFT-OPEN, —.

SOPHISTICATED SWING—Belco 324

Choreographers: Bob and Barbara Wilder

Comment: Not a difficult two-step. The music is adequate. Has one band of cues.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Run, 2, 3, Kick; Bk, Close, Fwd, —; Run, 2, 3, Kick; Face partner & WALL Side Two-Step end LEFT-OPEN facing RLOD;**
- 5-8 **Run, 2, 3, Kick; Bk, Side, Thru end SEMI-CLOSED facing LOD, —; Step Away, Swing, Face, Touch; Step Away, Swing, Face, Touch in CLOSED;**

PART B

- 1-4 **Side, XIB, Side, —; (Wrap) Side, XIB, Side, —; (Unwrap) Side, end facing LOD, 2, 3, —; Fwd Two-Step;**
- 5-8 **Side, XIB, Side, —; Side, XIB, Side, Face partner — WALL in BUTTERFLY, Touch; Scissors Thru; Recov, Side, Thru to OPEN facing LOD, —;**

PART C

- 1-4 **Fwd Two-Step; Fwd, Fan, Thru face RLOD, —; Fwd Two-Step; Fwd, Fan, Thru face LOD, —;**
- 5-8 **Circle Away Two-Step; Circle Together Two-Step end SEMI-CLOSED; Rock Fwd, Touch, Bk, Touch; Rock Fwd, Touch, Bk, Touch;**

SEQUENCE: A — B — C — A — B — C — A — B end SEMI-CLOSED — A plus Ending.

Ending:

- 1-4 **Circle Away, —, 2, —; 3, —, 4 to CLOSED M face WALL, —; Side, Close, Side, Close; Fwd twd LOD in SEMI-CLOSED, —, Swivel/Close, —.**

THE OBJECT OF MY AFFECTION—Windsor 4766

Choreographers: Pete and Carol Metzger

Comment: A nice simple two-step with equally enjoyable music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Hitch) Scissors thru end SIDECAR M face RLOD; Fwd Two-Step;**
- 5-8 **Fwd Two-Step; (Bk Hitch) Scissors**

Thru end M face WALL in CLOSED; Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD;

- 9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL;

PART B

- 1-4 **Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov, —;**
5-8 **Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; 5, 6, 7, 8 end SEMI-CLOSED face LOD;**
9-12 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;**
13-16 **Side, Close, Side, Close; Side, —, Thru, —; (Twirl) Walk, —, 2, —; 3, —, 4, —;**
SEQUENCE: Dance goes thru twice. Second time thru on meas 16 Step Apart, —, Point, —.

MAPLE LEAF RAG—Windsor 4766

Choreographers: Jack and Ione Kern

Comment: Fun to dance and the music has a rinky-tink sound to it.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;**

PART A

- 1-4 **Side, Close, Fwd, —; Side Close, Thru, —; Side, Close, Bk, —; Side, Close, Thru, —;**
5-8 **Side, —, Draw, Close; Side, —, Draw, Close; Side, XIB, Side, XIB end facing LOD in SEMI-CLOSED;**
9-12 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;**
13-16 Repeat action meas 9-12 Part A;

PART B

- 1-4 **Walk, —, ¼ R Turn M face WALL in CLOSED, —; Open Vine, —, 2, —; 3, —, Manuv, —; Pivot, —, 2 end facing LOD in SEMI-CLOSED, —;**
5-8 **(Twirl) Walk, —, 2 end LOOSE-CLOSED M face WALL, —; Twisty Vine, —, 2, —; 3, —, 4, —; Side, —, Close, —;**
9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B;
SEQUENCE: Dance goes thru three times plus ending.

Ending:

- 1-4 **Side, Close, Fwd, —; Side, Close, Thru, end SEMI-CLOSED; Circle Away Two-Step; Circle Together Two-Step; Point.**

More ROUNDS on page 113

HERE'S YOUR PERSONAL COPY of THE UP-DATED MAINSTREAM HANDBOOK NOTE THE GREEN CORNER



JUST THINK

A copy of this 64-page booklet with its 450 illustrations, updated with recent Callerlab changes, could be an added incentive to new dancers in your area. A great reference book on the foundation movements of square dancing — every square dancer, new and experienced, should have a copy.

For ordering instructions, please see pages 156-157

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Official Publication
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AMERICAN SQUARE DANCE
SOCIETY



This Handbook is
endorsed by



The International Association of
Square Dance Callers.

LADIES IN
THE MEN SASHAY

(see Basic 12C)

The order of basics, the
definitions, styling and
timing notes contained
in this Handbook rep-
resent the Basic and
Mainstream Plateaus
of American Square
Dancing as adopted by
members of Callerlab.

The Basic Movements of Square Dancing

The Basics as adopted by Callerlab — The International Association of Square Dance Callers. This Handbook has been prepared by the editors of SQUARE DANCING Magazine, official publication of The Sets in Order American Square Dance Society.

THE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which the square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the basic ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

The terms in this Handbook comprise the Basic and Mainstream programs of American Square Dancing as specified by the members of Callerlab, The International Association of Square Dance Callers, and are presented in the order in which the members approved them.

A Word to New Dancers

Don't expect to be able to learn to square dance with just the aid of this Handbook alone. Square dancing can only be learned through involvement — by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

After each class session, draw a line through the new basics that you have been taught. Note the parts that might be difficult for you. You'll notice that each basic is clearly defined and then, in italics, certain points on styling, including the number of steps to do the basic, are outlined. The number of counts for the comfortable completion of a movement sometimes varies, depending upon whether dancers are already in motion at the time the call is given or if they are to move from a standing start. Remember this. To be a competent dancer you will want to be able to do each basic from a number of different starting positions. Versatility is the name of the game and the full value of these movements is realized when they are learned in depth.

An Extra Dimension

In order to better visualize the basics in this Handbook we will be using a combination of artist's drawings, geometric symbols and photographs of "live" dancers.

The artist's drawings are used for fine points of styling when the relationship of one dancer to another may best be illustrated in this manner.



When a pattern for the basic is required, the square and circle symbols are utilized — the square for the man and the circle for the lady. Black patches indicate the nose or facing direction of the "dancer." Handholds and armholds are shown when they play a factor in the styling.

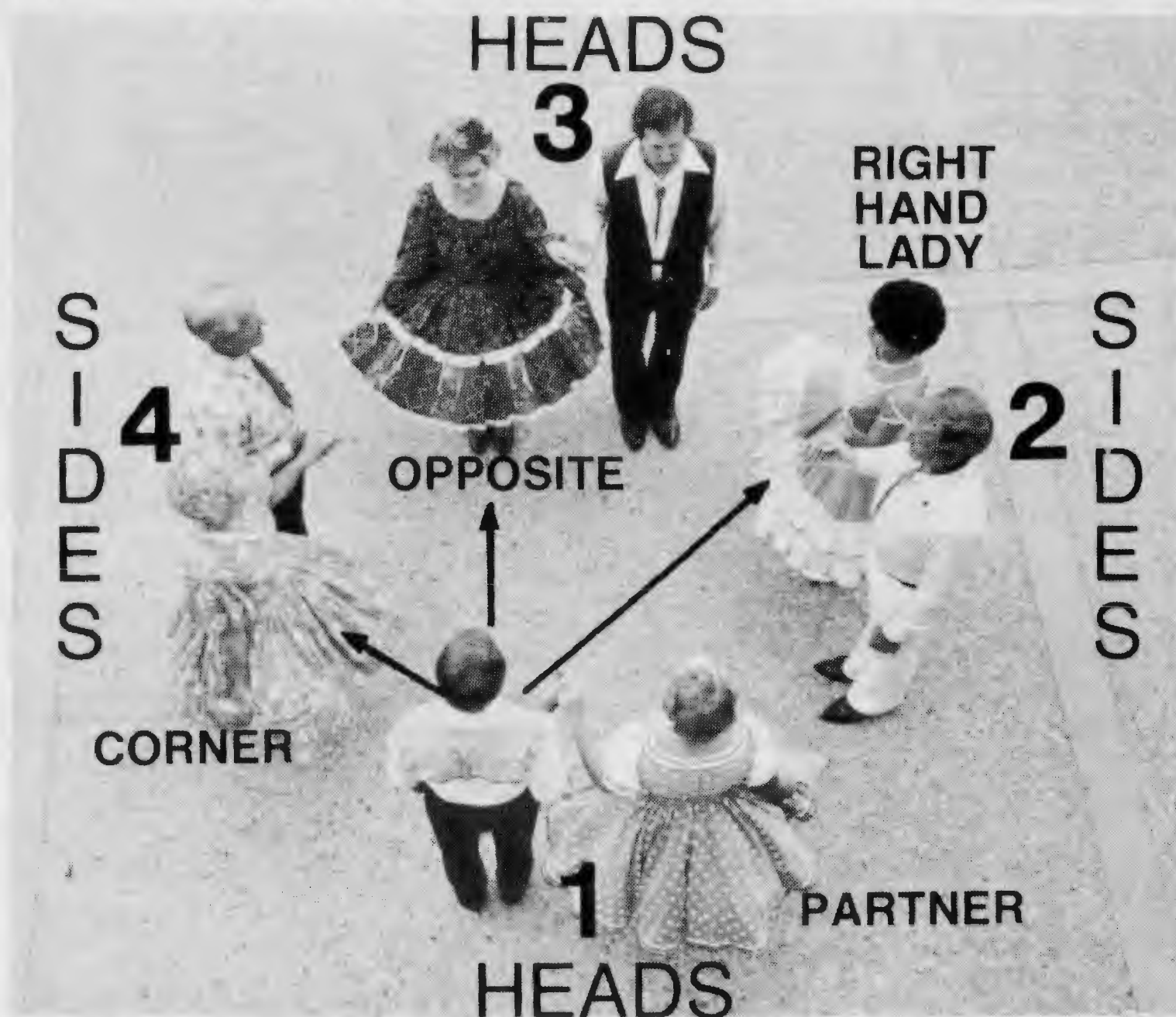


Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In others, however, the movement will be best depicted by using two of the types or even three. It is hoped that this addi-

Here's what it's all about — May we introduce **THE SQUARE**: A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall. Depending upon hall and space conditions, each couple is from seven to ten feet from the opposite couple. The lady is on the right of her gentleman.



POSITIONS & DESIGNATIONS: The couples are numbered One, Two, Three, Four around the square to the right or counterclockwise, starting with the couple whose backs are closest to the front of the hall and the caller. Head couples are One and Three. Side couples are Two and Four. The lady directly to the man's right is his partner. Next lady to his right is known as his right hand lady. The lady across the set from him is his opposite. The lady to his left is his corner or left hand lady.

tional dimension will help to make the Handbook even more meaningful to you.

If you're in a hurry to locate a certain basic call, turn to the last pages in this booklet for an alphabetical index. Following the index is a glossary of terms that augment these basic movements. We hope that this collection will help you in your enjoyment of square dancing.

The Basic Plateau is a Destination Point and after these 49 basics have been learned a square dancer should be able to dance with any group listing itself as a Basic Club. The Mainstream Plateau, which starts with basic 50, follows the Basic Plateau.

All photos, type, art and layout copyright 1982 by Bob Osgood, 462 North Robertson Boulevard, Los Angeles, California 90048-1799. 3rd printing 1985
printed in U.S.A.

Please Note

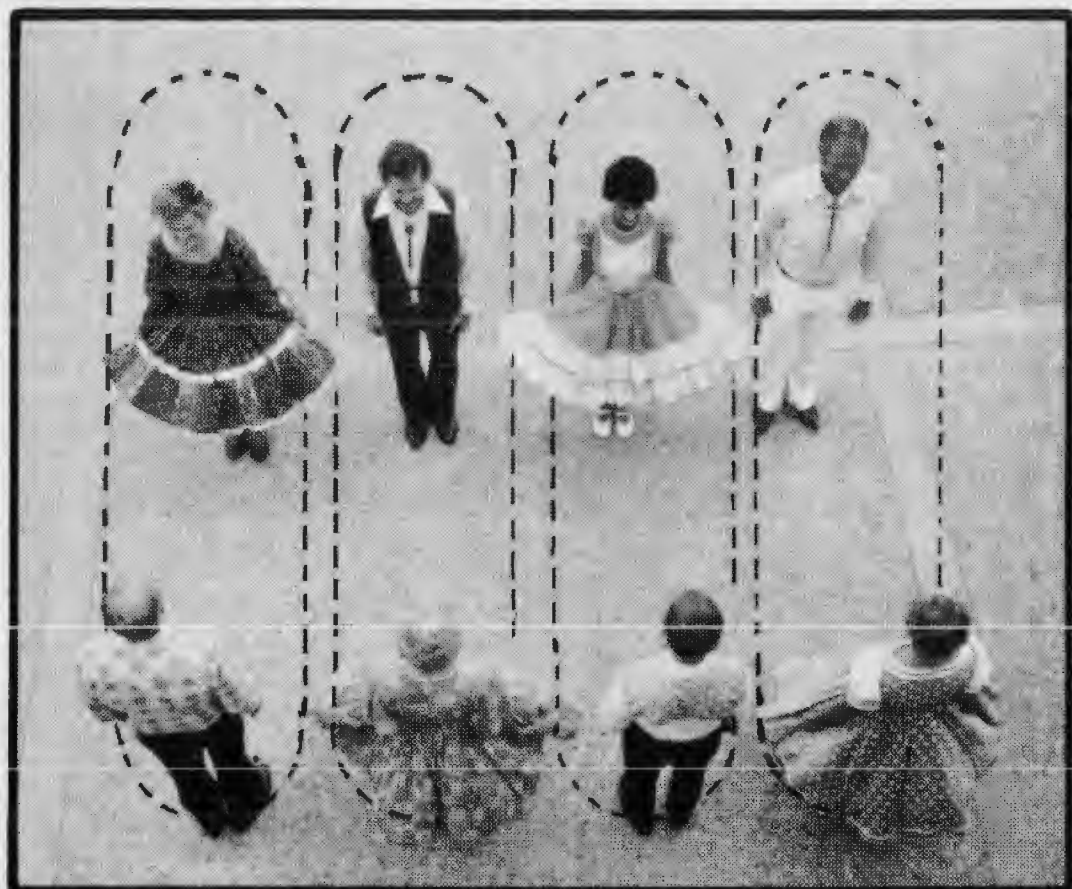
At the time this edition of the Handbook is being printed, it reflects the most recent changes made by Callerlab. Minor changes such as punctuation or word alterations may continually crop up but it is hoped that all major changes have now been accomplished. Should the suggested order of teaching be altered or a movement dropped, this will not affect the definitions, styling notes and timing of the basics in this Handbook. Future reprintings will reflect revisions that come along. The basics have been "frozen" for various lengths of time by Callerlab. Some changes, such as the definition of the Crossing Rule, may occur in the future but this should not affect how to dance a figure.

In Appreciation: Our thanks to all who have contributed to this Handbook which started in the mid-1950's when some 200 callers assisted The American Square Dance Society in creating descriptions, styling and timing notes for the basic movements then in use. Since the mid-1970's Callerlab committees annually have reviewed and undated the material.

About the Formations

AS YOU PROGRESS through your square dance class you will become acquainted with the formations used, as well as positions in relation to yourself and the other seven dancers in the square. You will have learned to form a circle and a square during the first night of your learning period. This is the beginning. The objective of the Basics definitions is to provide clear, concise, simple explanations of the terms and calls used in the Program. As your caller introduces new combinations he will tell you what position you and the dancer(s) you will be working with will be in.

Starting Formations: Every basic has a starting formation. In this Handbook starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to do sa do is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a do sa do. In this case, there are four multiples of the basic formation.



Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

FACING DANCERS



Couples: Couples, unless otherwise specified, may be any combination of men and women.

COUPLES

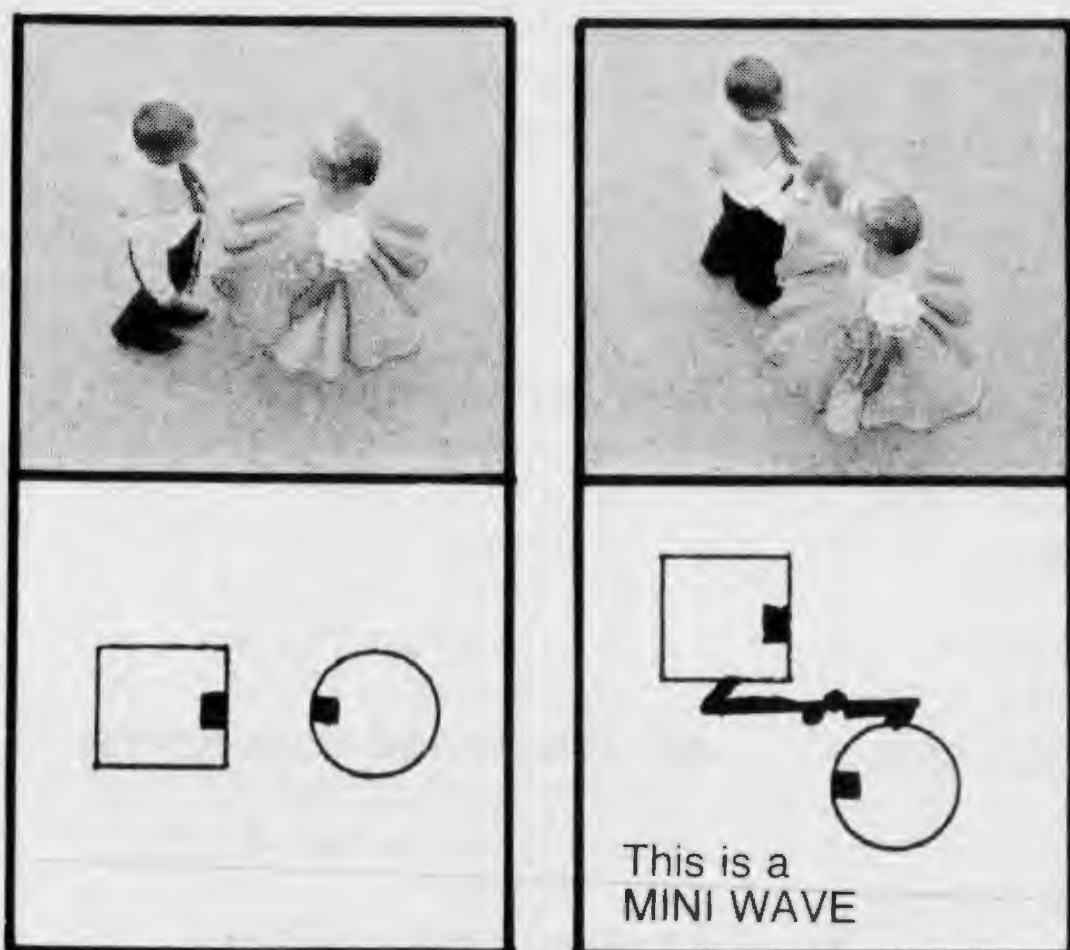


There are also rules in square dancing which apply under certain circumstances and situations.

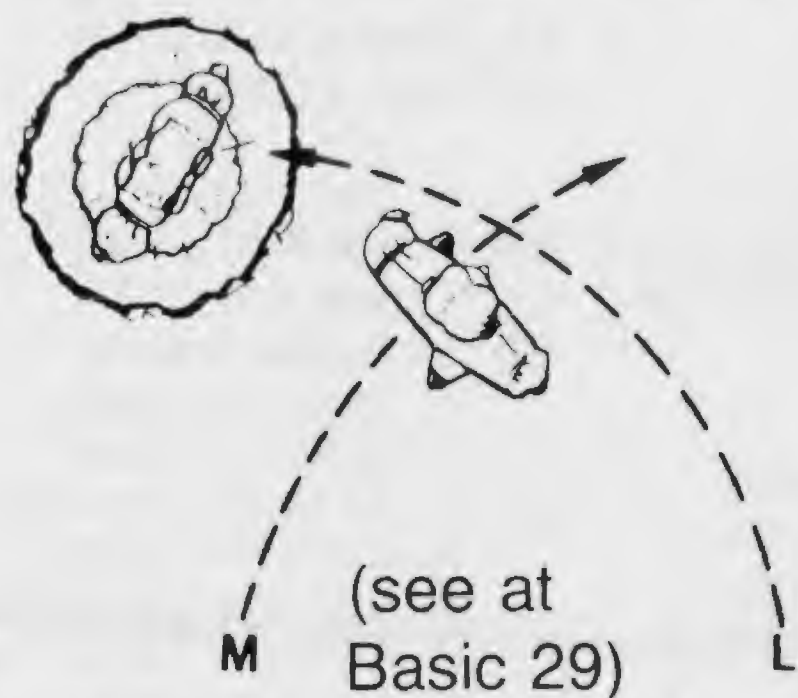
Passing Rule: Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.



Same Position Rule: Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.



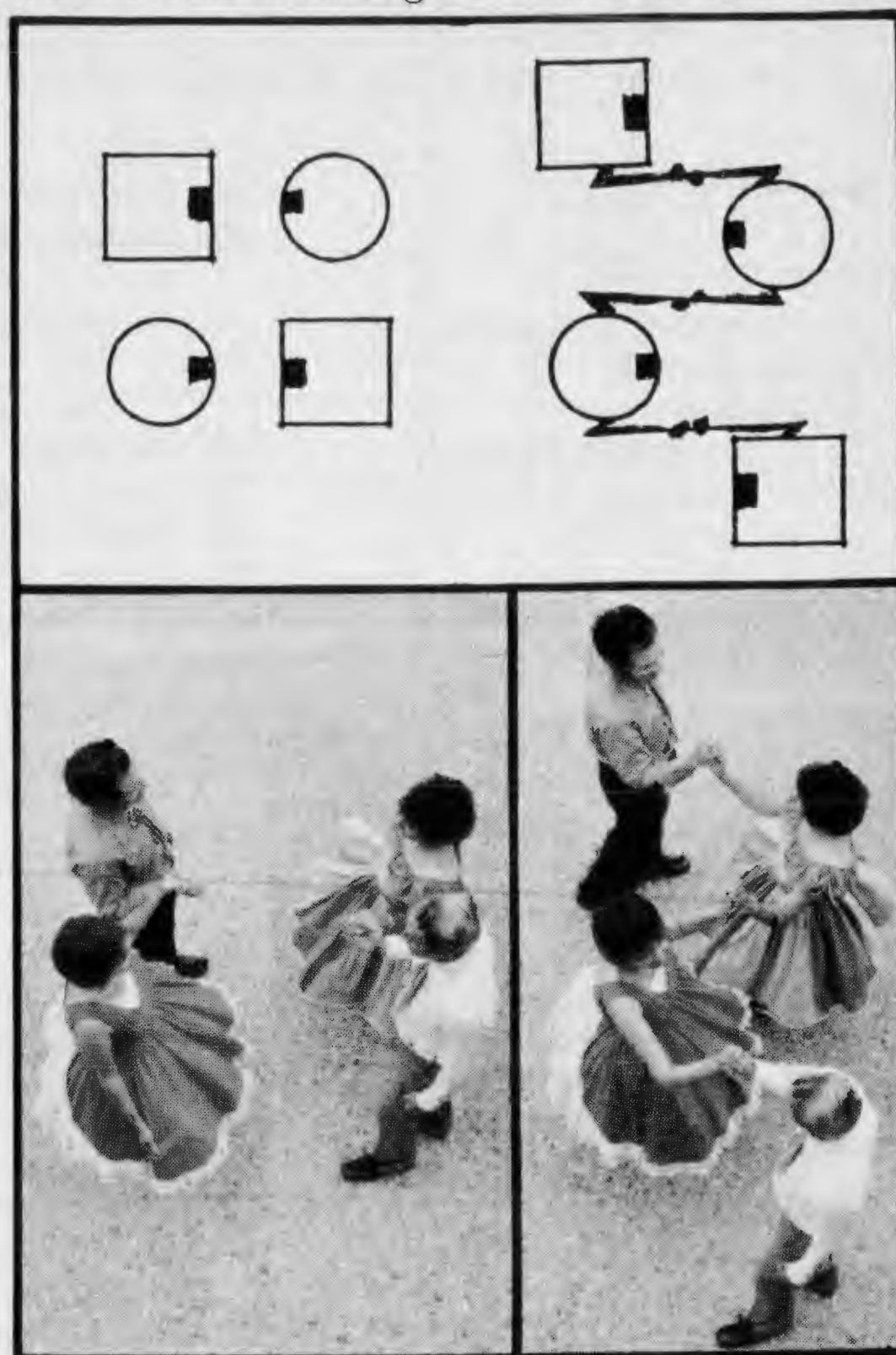
Crossing Rule: Whenever two dancers are facing in the same direction and are required to cross, the right hand dancer



passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer.

Facing Couples Rule: Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. swing thru, spin the top, fan the top, etc.). In this case the dancers first step into a momentary right ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g. left swing thru, etc.), in which case the dancers step into a momentary left ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions. This rule also applies when

calls which require two parallel ocean waves (e.g., spin chain thru) are called with the dancers in an eight chain thru formation.



Ocean Wave Rule: Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension, it may be necessary to initially have the dancers back up into facing couples, then step back into the wave and complete the call. This rule also applies when calls which normally start from two facing dancers (e.g. turn thru) are called from a mini wave.

☆☆☆

There is a correct and comfortable way to execute each of the movements covered in this Handbook. The styling notes following each description will be of great value. If the Definitions or Styling Committees of Callerlab make changes, your own caller/teacher will keep you apprised of these.

Your Basic Movements Check List

For the person learning to square dance: Use this list to check these basics as they are taught. You may wish to put an X in front of the basic the first time the movement is taught and then later run a line through it when you have thoroughly learned the basic.

- | | | |
|---|--|--|
| <p>1. Circle Family
a. Circle Left
b. Circle Right</p> <p>2. Forward and Back</p> <p>3. Do Sa Do</p> <p>4. Swing</p> <p>5. Promenade Family
a. Couples (full, 1/2, 3/4)
b. Single File
c. <i>Wrong Way</i></p> <p>6. Allemande Family
a. Allemande Left
b. Allemande Right
c. Left Arm Turn
d. Right Arm Turn</p> <p>7. Right and Left Grand Family
a. Right and Left Grand
b. Weave the Ring
c. <i>Wrong Way Grand</i></p> <p>8. Star Family
a. Star by the Right
b. Star by the Left</p> <p>9. Star Promenade</p> <p>10. Pass Thru</p> <p>11. Split Family
a. Split the Outside Couple
b. Split the Ring (one couple)</p> <p>12. Half Sashay Family
a. Half Sashay
b. Rollaway
c. Ladies In, Men Sashay</p> <p>13. Turn Back Family
a. U Turn Back
b. Gents or Ladies Backtrack</p> <p>14. Separate Family
a. Separate
b. <i>Divide</i></p> | <p>15. Courtesy Turn</p> <p>16. Ladies Chain Family
a. Two Ladies (regular and 3/4)
b. Four Ladies (regular and 3/4)</p> <p>17. Do Paso</p> <p>18. Lead Right</p> <p>19. Right and Left Thru</p> <p>20. Grand Square</p> <p>21. Star Thru</p> <p>22. Circle to a Line</p> <p>23. Bend the Line</p> <p>24. All Around the Left Hand Lady</p> <p>25. See Saw</p> <p>26. Square Thru Family (1-5 hands)
a. Square Thru
b. <i>Left Square Thru</i></p> <p>27. California Twirl</p> <p>28. Dive Thru</p> <p>29. Cross Trail Thru</p> <p>30. Wheel Around</p> <p>31. Thar Family
a. Allemande Thar
b. <i>Wrong Way Thar</i></p> <p>32. Shoot the Star (Regular, full around)</p> <p>33. Slip the Clutch</p> <p>34. Box the Gnat</p> <p>35. Ocean Wave Family
a. Right Hand Wave
b. <i>Left Hand Wave</i>
c. Alamo Style Wave
d. Wave Balance</p> <p>36. Pass the Ocean</p> <p>37. Swing Thru Family
a. Swing Thru — Right
b. Alamo Swing Thru
c. <i>Left Swing Thru</i></p> | <p>38. Run Family
a. Boys Run
b. Girls Run
c. Ends Run
d. Centers Run
e. <i>Cross Run</i></p> <p>39. Trade Family
a. Boys Trade
b. Girls Trade
c. Ends Trade
d. Centers Trade
e. Couples Trade
f. Partners Trade</p> <p>40. Wheel and Deal Family
a. From a Line of Four
b. From a Two-Faced Line</p> <p>41. Double Pass Thru</p> <p>42. Zoom</p> <p>43. Flutterwheel Family
a. Flutterwheel
b. <i>Reverse Flutterwheel</i></p> <p>44. Sweep a Quarter</p> <p>45. Veer Family
a. Veer Left
b. Veer Right</p> <p>46. Trade By</p> <p>47. Touch 1/4</p> <p>48. Circulate Family
a. Boys Circulate
b. Girls Circulate
c. All Eight Circulate
d. Ends Circulate
e. Centers Circulate
f. Couples Circulate
g. <i>Box Circulate</i>
h. <i>Single File Circulate</i> (column)
i. <i>Split Circulate</i></p> <p>49. Ferris Wheel</p> |
|---|--|--|

All Right — Sets in Order — Let's Go

The traditional invitation, "Sets in Order," is the callers signal to get on the floor, form your squares (sets) and start dancing. Now that the preliminaries are over you'll find that the pages to follow contain — in addition to the descriptions and styling and timing notes of all the movements in the first two programs of square dancing — some 450 photographs,

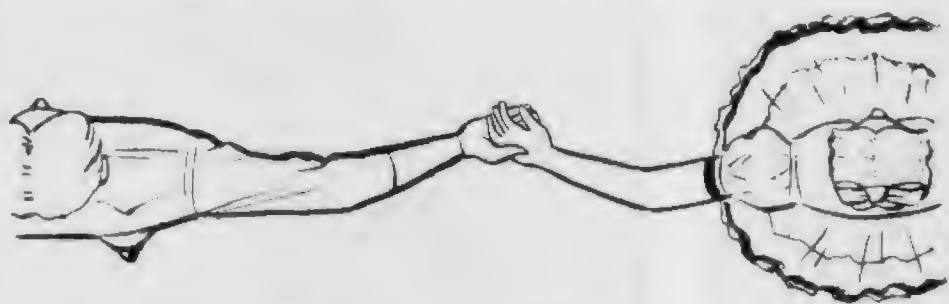
drawings and diagrams which we hope will help you with the language of this activity. In the back of this Handbook you'll find an index and a short glossary.

We suggest that you pay particular attention to the Styling Notes following each definition, for your ability to dance well plays a large part in your personal enjoyment.

The Basic Movements of Square Dancing

(1) **CIRCLE FAMILY:** Starting formation — two or more dancers. (a) **CIRCLE LEFT**, (b) **CIRCLE RIGHT**. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. **TIMING:** Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.



Man's palm up, lady's palm down. Both elbows straight for an extended circle.

CIRCLE LEFT



(2) **FORWARD AND BACK:** Starting formation — single dancer. Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer



FORWARD



2



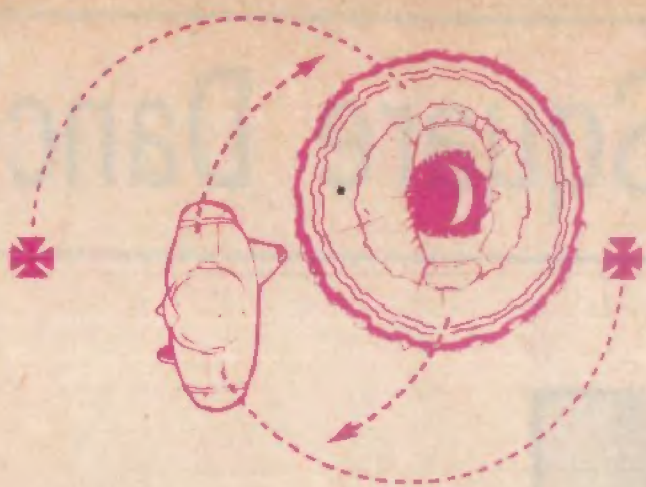
3



TOUCH

steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. **TIMING:** SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

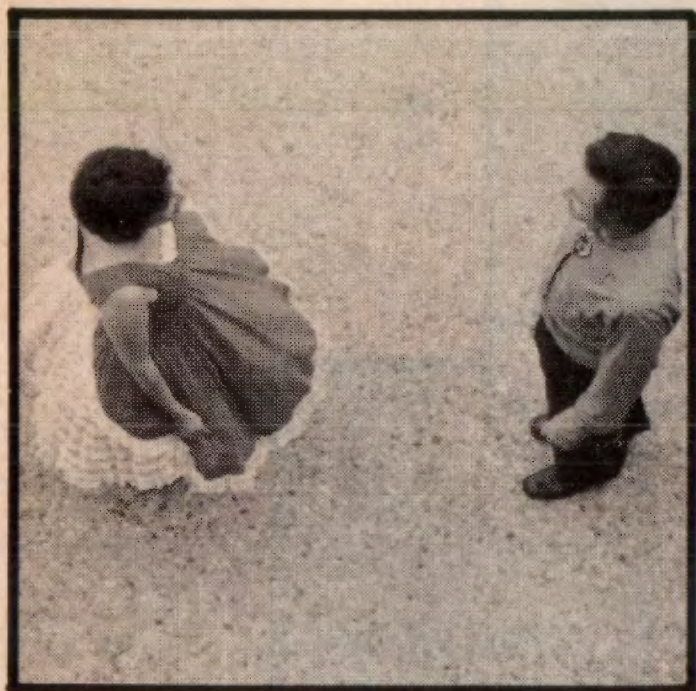


(3) DO SA DO: Starting formation — facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each

passes left shoulders returning to starting position.

STYLING: Men — arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies — both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass. **TIMING:** SS with corner, 6 steps; with partner, 6; from a Box formation (see **DANCER TIPS** at Basic #20), 6, SS across the set, 8.

DO SA DO



(4) SWING: Starting formation — facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man, they form a couple.

STYLING: Men — left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should

be erect. Ladies — right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. **Footwork:** WALK AROUND — use short walking or shuffling steps around the central point. BUZZ STEP — right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Ending position: Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only — lady's option). To twirl, the

man raises his left hand over the lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in position for the promenade. **TIMING:** Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.



Each step of the swing should be taken on the beat of the music.

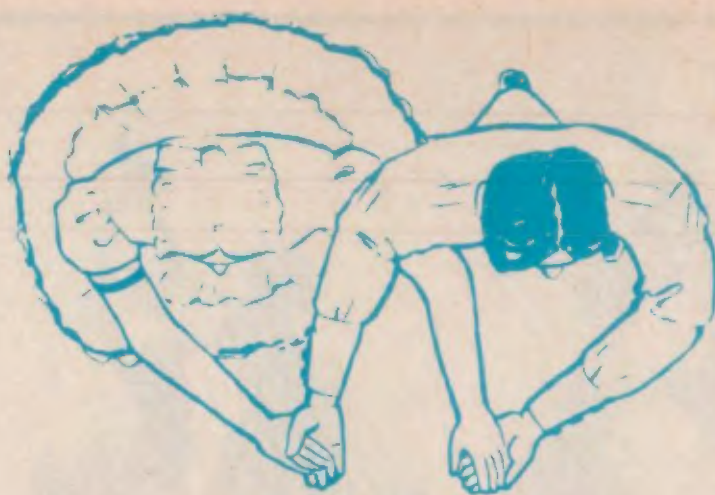
Eye contact with your partner will add to your dancing pleasure.



(5) PROMENADE FAMILY (Full, 1/2, 3/4) (a) COUPLE PROMENADE: Starting formation — promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At



When promenading your hands establish the direction for the next follow-up movement.



the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around. (b) **SINGLE FILE PROMENADE:** Starting formation — single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed. (c) **WRONG WAY PROMENADE:** Like promenade, except that the couples promenade clockwise.

STYLING: In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swinging motion. **TIMING:** SS, couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8.

SINGLE FILE PROMENADE



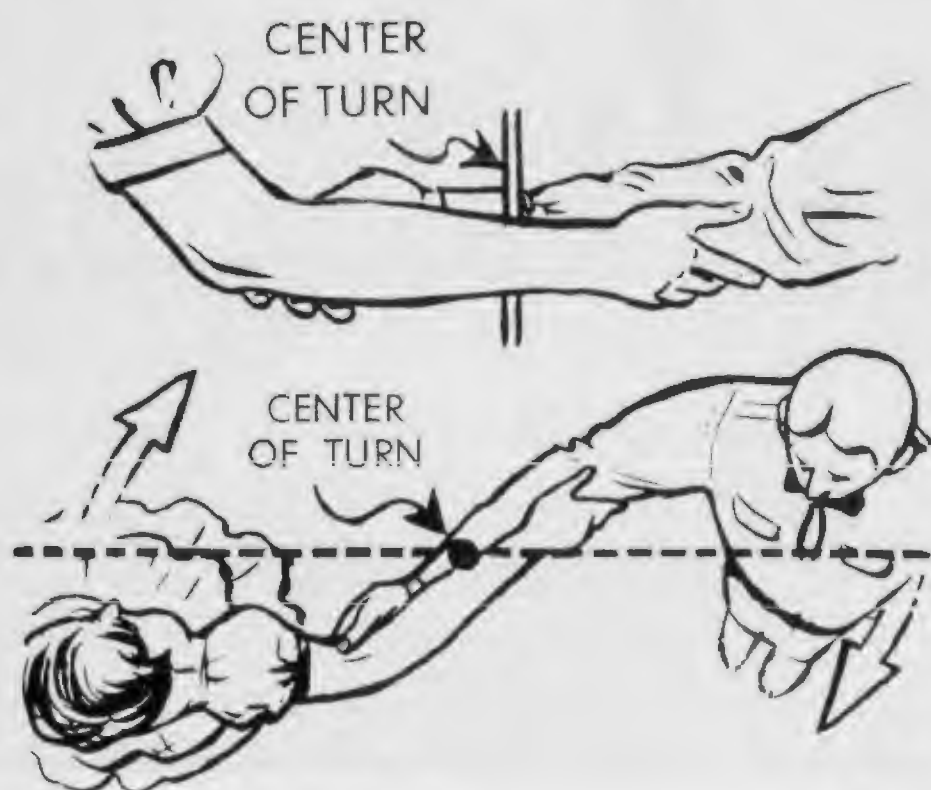


ALLEMANDE LEFT — free hands ready for a right and left grand.

(6) ALLEMANDE FAMILY: Starting formation — any position where dancers can conveniently turn 90° or less to face their corner.

(a) **ALLEMANDE LEFT:** Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) **ALLEMANDE RIGHT:** Like allemande left, but dancers turn with the right forearm. (c) **LEFT ARM TURN:** Starting formation — facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g. half (180°), three quarters (270°), full (360°), etc. (d) **RIGHT ARM TURN:** Like left arm turn except dancers turn with the right forearm.

RIGHT ARM TURN



Throughout your life as a square dancer the arm turn will become your most used basic. Learn it well in the early stages of your dancing and it will mark you as being a proficient square dancer.

STYLING: The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. **TIMING:** Full around, 8; three quarters, 6; one half, 4; one quarter, 2.



RIGHT AND LEFT GRAND

(7) RIGHT AND LEFT GRAND FAMILY: Starting formation — square or circle or any position where dancers may conveniently turn 90° or less (if necessary) to face opposite sex, men facing counterclockwise, ladies clockwise. (a) **RIGHT AND LEFT GRAND:** If necessary, dancers turn 90° or less to face opposite sex (men counterclockwise, ladies clockwise) join right hands, if not already joined, and pull by. Each moves ahead, around the circle, and gives the left hand to the next, a right to the next and a left to the next until each dancer meets the person with whom he started. (b) **WEAVE THE**



WEAVE THE RING — a right and left grand without hands.

RING: A right and left grand without touching hands. (c) **WRONG WAY GRAND:** Like right and left grand, but men move clockwise and ladies move counterclockwise.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. **TIMING:** Until you meet your partner on the other side, 10 steps.

(8) STAR FAMILY: Starting formation — facing dancers, facing couples, square, circle. (a) **RIGHT HAND STAR**, (b) **LEFT HAND STAR**. The directed dancers step forward and extend designated hands to form a right or left hand star. Dancers turn the star by

walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

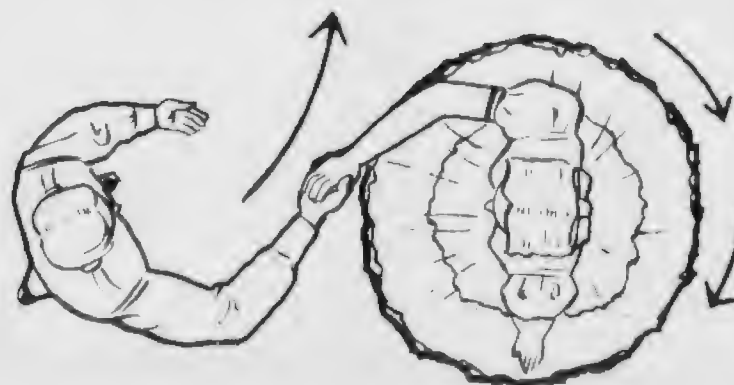
STYLING: In a forward moving star inside hands should be joined in a “palm star” position (hands of those making the star at about average eye level — palms touching), arms bent at elbow. Men’s outside arms in natural dance position, ladies’ outside hands work skirt. **TIMING:** 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

(9) STAR PROMENADE: Starting formation — star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

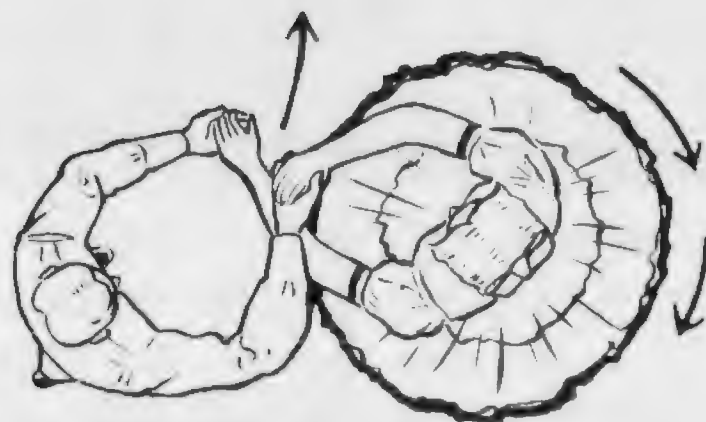
STYLING: Men’s inside hands joined the same as in a right or left hand star, outside arm

DANCER TIPS

PROMENADE PICK UP



As dancers approach each other, they take right hands ...



... the girl, anticipating the man, makes an independent right face turn and joins him in promenade position.

around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. TIMING: 4 couples full

around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

All four men star by the right using the palm star (see styling notes in the back of this Handbook).

All eight in the square star by the left. With more dancers the fingers are just allowed to touch.



STAR PROMENADE with the men in the center — and, after the centers back out the ladies make the palm star in the middle. Remember, those on the outside set the pace for those in the hub or center.



Your Learning Speed — Not all dancers learn to dance at the same rate of speed. Some adjust quickly to the calls and body mechanics while for others the learning process comes more slowly. So, don't get impatient with others if they don't appear to be catching on as quickly as you. And, don't get discouraged with yourself if you feel that you're slower than the others. Be patient. Be gentle with yourself. It will all fall into place sooner or later. By using this Handbook as a learning aid you will find that the concept of square dancing comes more easily and while it can't replace actual dancing practice it *will* help to sharpen your retention skills.



PASS THRU — check Passing Rule in the front of this Handbook.

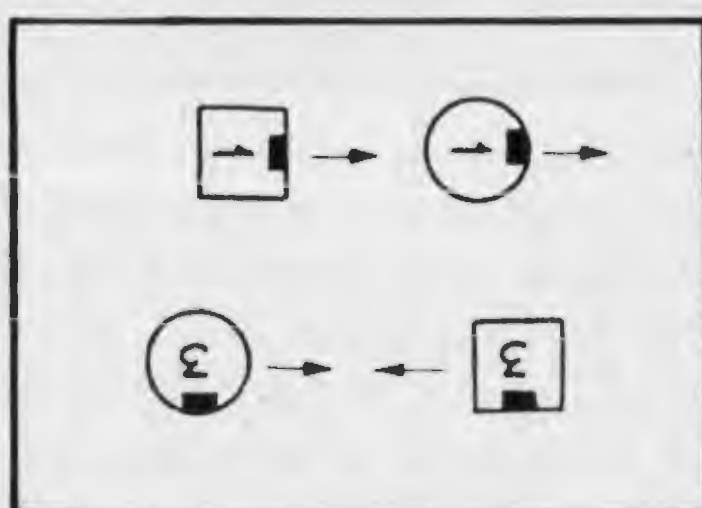
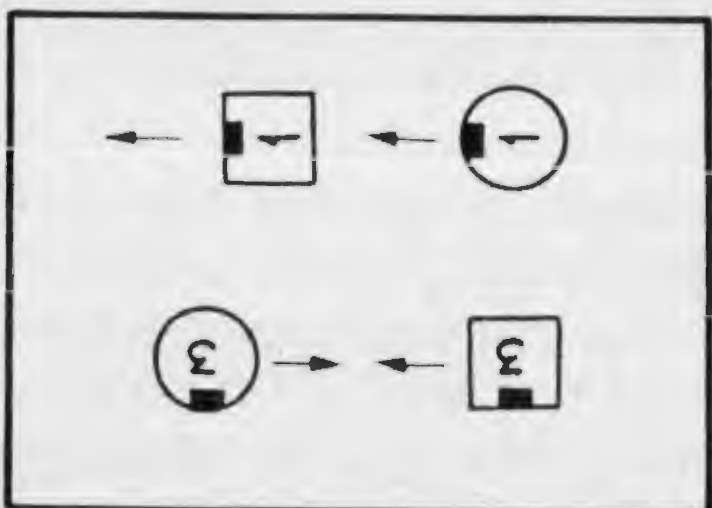
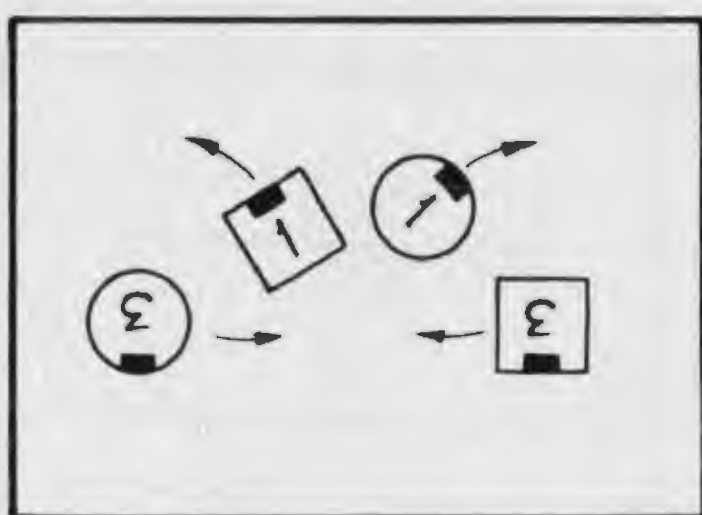
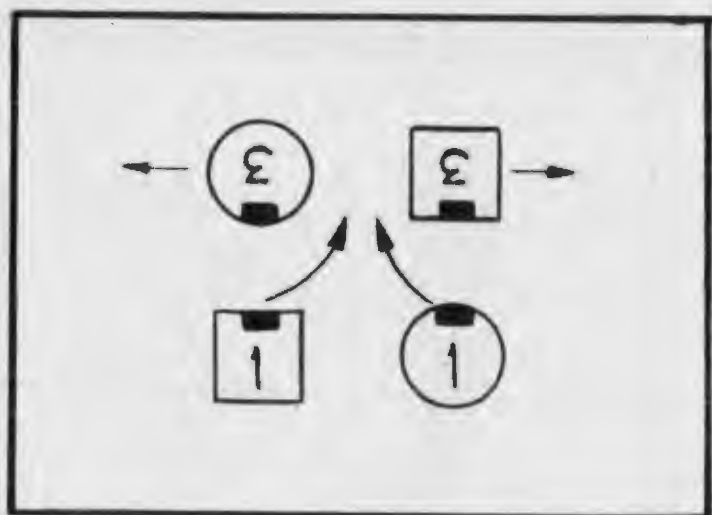
(10) PASS THRU: Starting formation — facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

STYLING: *Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.* **TIMING:** *From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.*

(11) SPLIT FAMILY: (a) **SPLIT THE OUTSIDE COUPLE.** Starting formation — facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again. (b) **SPLIT THE RING** (one couple). Starting formation — square. Like split the couple, except only one couple out of the four may be active.

position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again. TIMING: SS, couple one splits couple three, goes around one to a line, 8 steps. Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.

STYLING: *Men's arms in natural dance*



SPLIT THAT COUPLE — following the split, the couple that separated moves back together again. The couple doing the splitting follows the next call i.e. separate (go around one to a line), both turn left (right), single file, etc.



Standard HALF SASHAY is executed without a turning movement.

(12) HALF SASHAY FAMILY: (a) **HALF SASHAY.** Starting formation — couple. Partners exchange places without changing facing directions. Dancer on the right side-steps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) **ROLLAWAY.** Starting formation — couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he side-steps to the right — to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) **LADIES IN, MEN SASHAY:** Starting formation — circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If

the circle is moving to the right, the men sashay to the right.

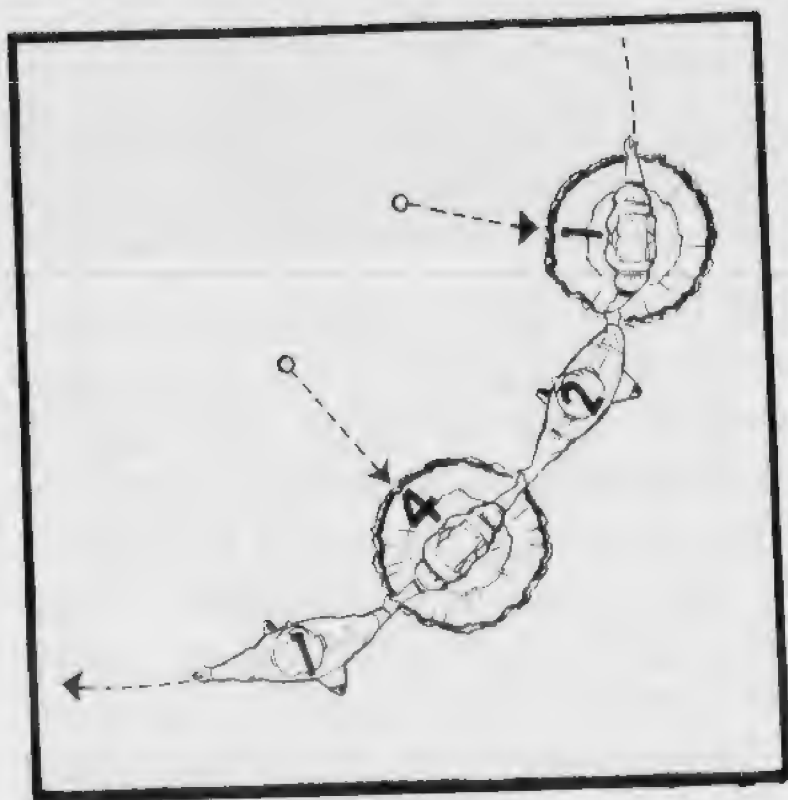
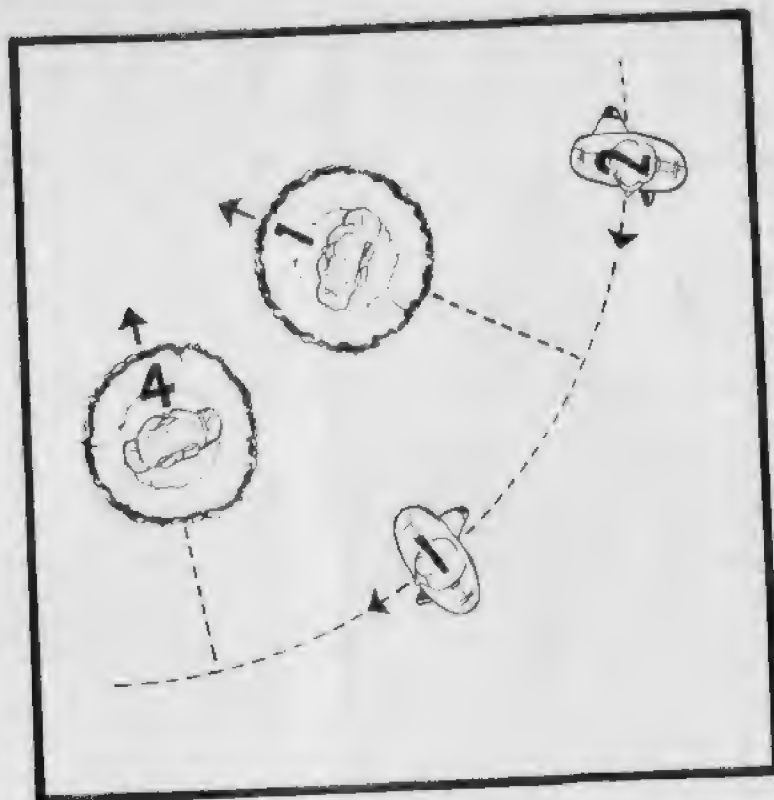
STYLING: *Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle. TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.*

ROLLAWAY HALF SASHAY — the man's right hand serves as a support for the lady.



Learning Is An On-Going Process. No matter how well you think you know a certain movement, there is always room for improvement. This has been emphasized for almost 37 years in the Style Lab section of **SQUARE DANCING** Magazine where dancer-photos take you through the basics and point out the pitfalls.

LADIES IN, MEN SASHAY



(13) TURN BACK FAMILY: (a) **U TURN BACK.** Starting formation — single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no

partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction. (b) **GENTS OR LADIES BACKTRACK:** Starting formation — single dancer. The dancer does a U turn

U TURN BACK following a pass thru.



SINGLE FILE TURN BACK — don't spin, turn one step on each beat of the music.



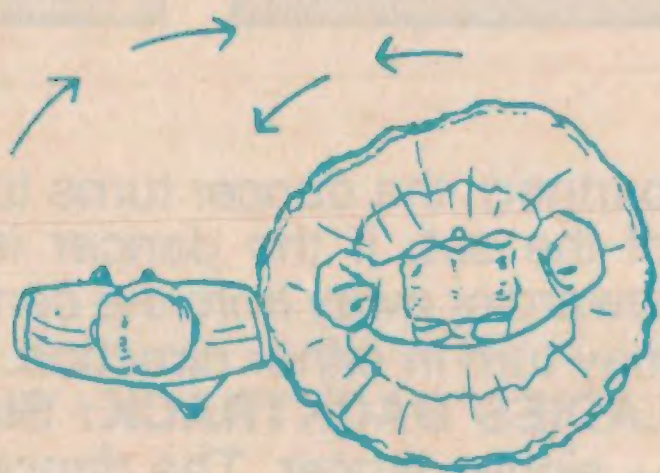
back by stepping out and turning away from partner or the center of the set.

STYLING: *Arms in natural dance position.*
TIMING: 2 steps.

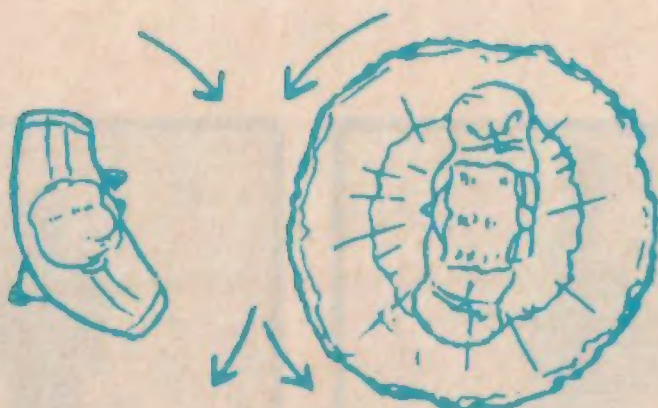


(14) SEPARATE FAMILY: Starting formation — couple. (a) **SEPARATE**: The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call. (b) **DIVIDE**: The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the next call.

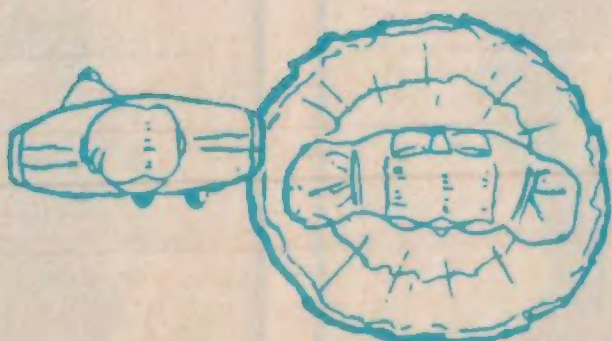
The dancer does an in-face, about-face turn (180°).



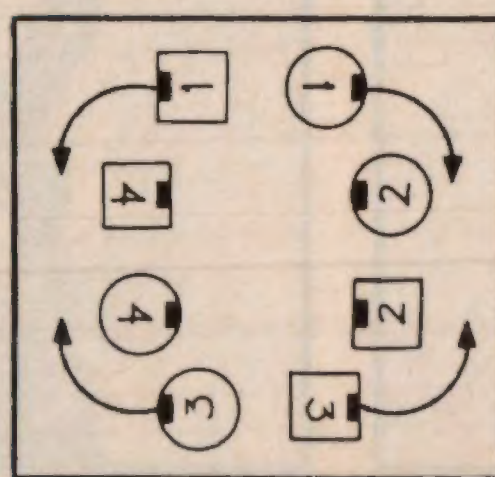
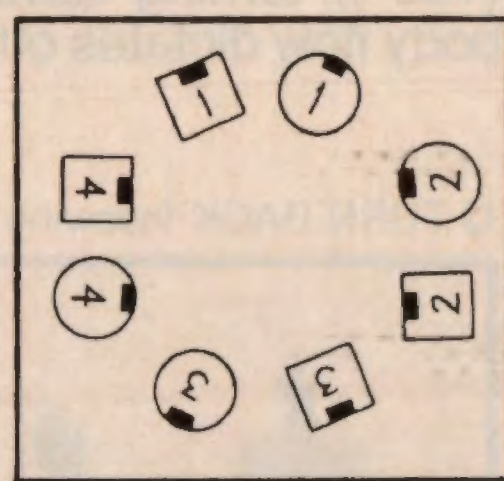
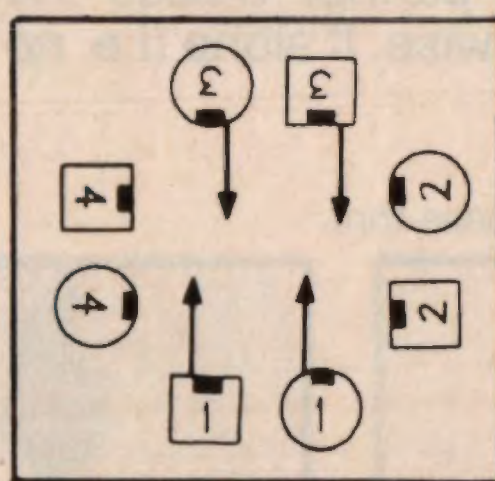
Turning toward partner



when the body flow does not dictate otherwise.

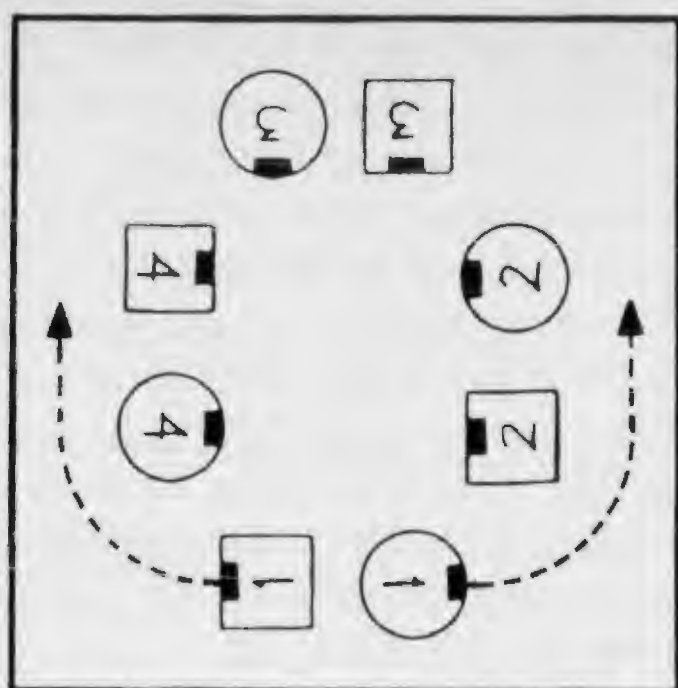


STYLING: *Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional.*
TIMING: 2 steps.

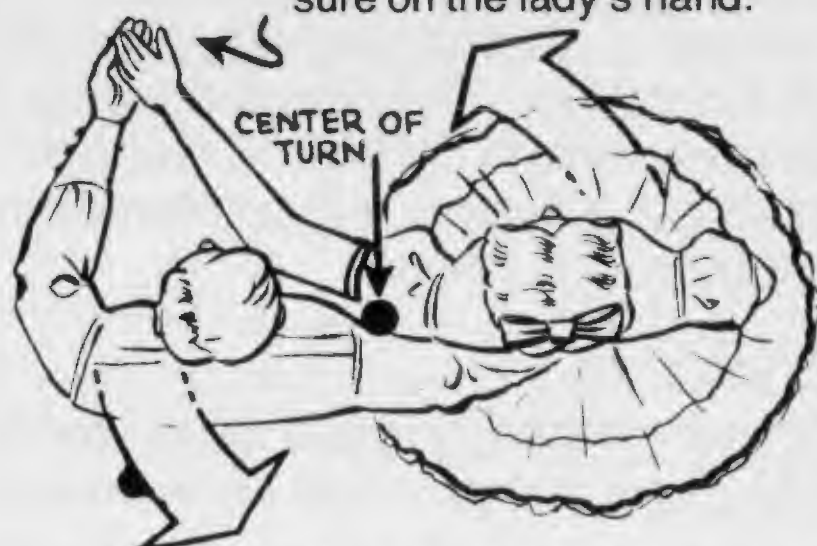


Head couples pass thru, then, turning their backs on their partners, they **DIVIDE** and move around the outside.

SEPARATE



The man's hand serves as a guide with his thumb applying gentle pressure on the lady's hand.



(15) COURTESY TURN: Starting formation — couple, facing dancers. The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand dancer backing up and the right hand dancer walking forward. Unless otherwise specified,

the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt. The call courtesy turn is limited to turning a woman on the man's right.

TIMING: 4 steps.

(16) LADIES CHAIN FAMILY: (a) **TWO LADIES CHAIN:** Starting formation — facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady

extends a left hand to the man for a courtesy turn. Couples end facing each other. (b) **FOUR LADIES CHAIN:** Starting formation — square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their

TWO LADIES CHAIN



opposite men. All courtesy turn to face the center of the set. **NOTE: TWO (or FOUR) LADIES CHAIN THREE QUARTERS:** Starting formation — facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of

the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. **TIMING:** SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

FOUR LADIES CHAIN





DO PASO — a continuous flowing movement.

(17) DO PASO: Starting formation — circle of two or more couples. Each dancer faces partner or directed dancer and does a left arm turn half (180°) to face in the opposite direction. Releasing armholds and moving forward, each dancer goes to the corner for a right arm turn half (180°). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

STYLING: All dancers' hands in position for forearm turns, alternating left and right. When the courtesy turn portion of the do paso is replaced by a different logical basic, then the styling reverts to that basic. TIMING: SS from start to finish of courtesy turn, 16 steps; to the next call, 12.

(18) LEAD RIGHT: Starting formation — couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position. TIMING: 4 steps.

(19) RIGHT AND LEFT THRU: Starting formation — facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular

Credit Line — We wish to thank all of the Santa Barbara, California, square dancers whose pictures appear on these pages and who have served as models for the monthly Style Lab and Discovery photos in **SQUARE DANCING** magazine. To Bruce and Mary Johnson, without whom these illustrations would not have been possible, and to Ron Kelley, our photographer, a heartfelt "Thank You" to you all! — *Editor.*

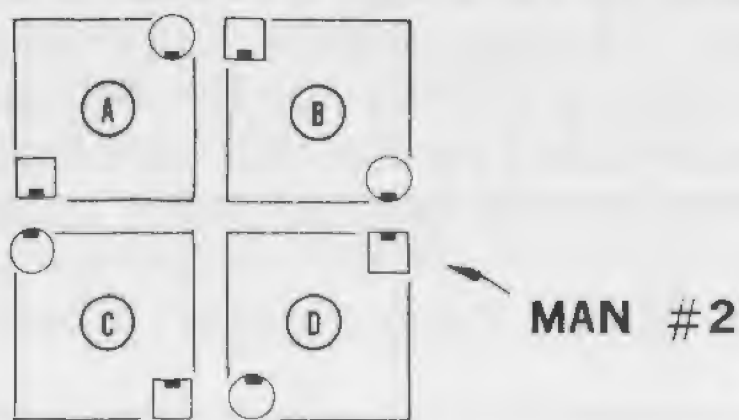


RIGHT AND LEFT THRU

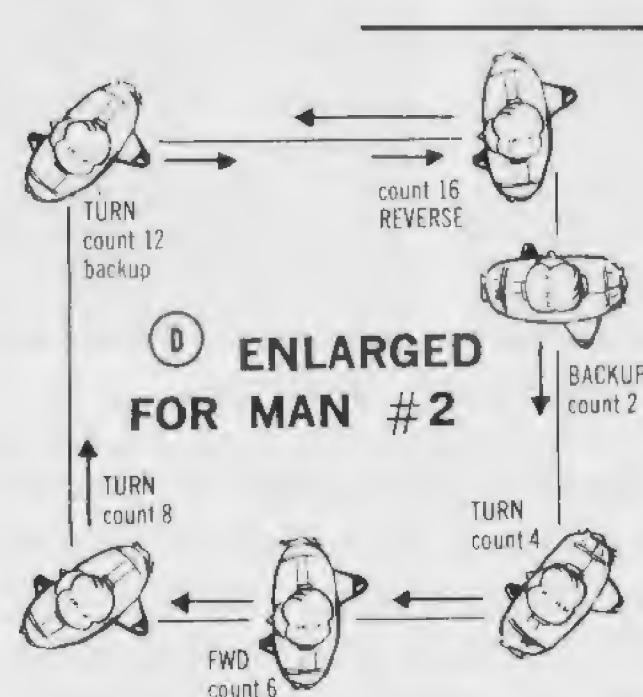
handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (15). TIMING: SS,

heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave – a formation that appears in basic 35), 6 steps.

(20) GRAND SQUARE: Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps).



In the diagram the eight dancers are in the respective positions to start the Grand Square. On the next page we trace the movement of man #2.



Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. The numbers keep track of the beats of the music.

back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: *Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. TIMING: 32 counts.*

Turn one quarter (90°) to face opposites and

THE GRAND SQUARE — It is most important to dance with music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all. If started on the first beat of a phrase the complete pattern will end with the phrase 32 beats later.



(21) STAR THRU: Starting formation — facing dancers (man and lady). Man's right hand is placed against the lady's left, palm to palm with fingers up, to make an arch. As the dancers move forward the lady does a one quarter (90°) left face turn under the arch, while the man does a one quarter (90°) turn to the right moving behind the lady. They end side by side with the lady on the man's right.

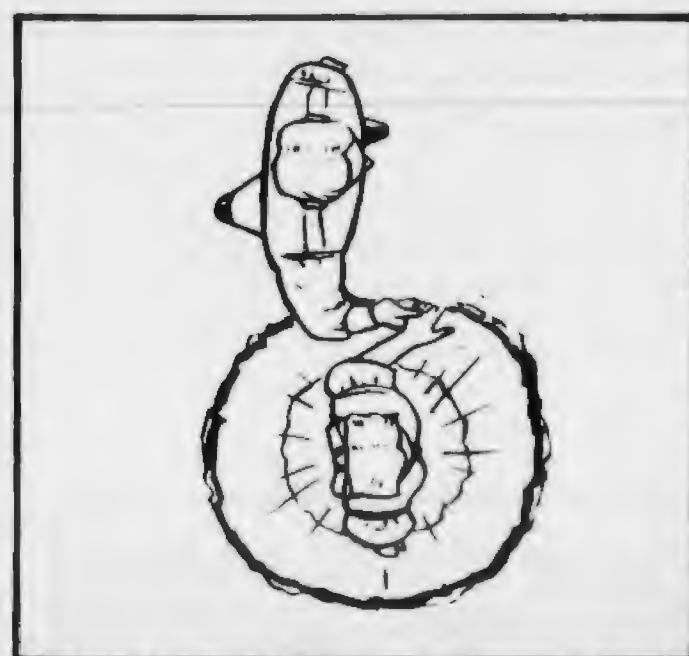
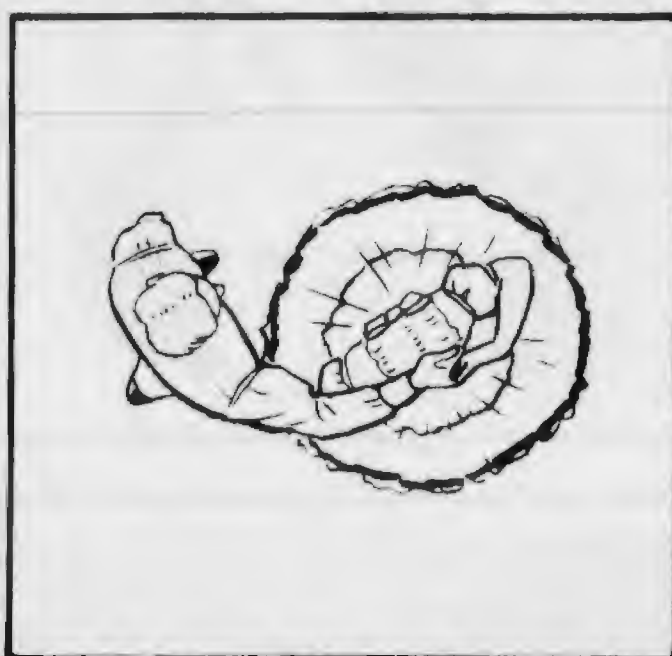
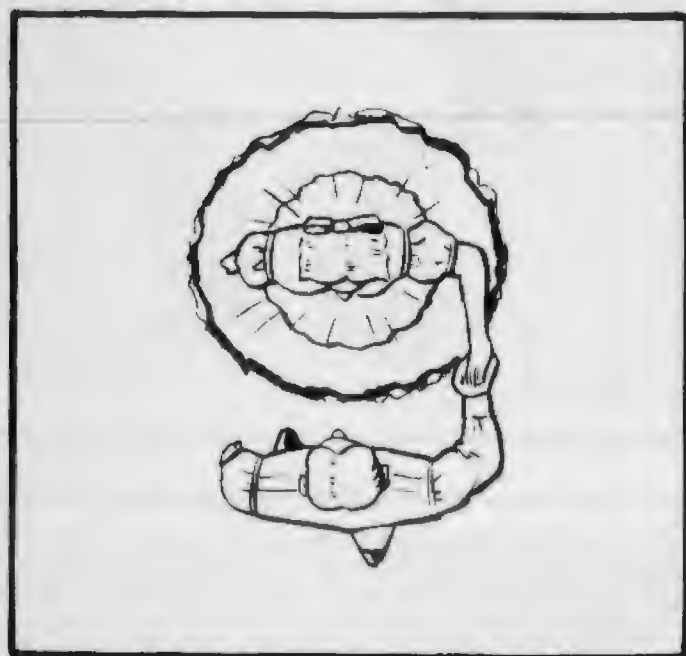
Starting contact for a star thru is retained by a slight palm pressure on the part of both dancers.



STYLING: Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple handhold after the basic is completed. Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize

as the lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head. **TIMING:** 4 steps from point of contact.

STAR THRU: Man walks around as lady ducks under to end side by side.



DANCER TIPS



Standing start

or Dancers in Motion. . .

it Makes a Difference.

The number of steps it takes for dancers to do some movements depends upon their situation when the call is given. As a simplified example, in the illustration we have a square where the head couples have stepped into the center and turned their backs on their partners to face the sides (in a Box formation). If they were in motion at this point it would take 6 steps to do a right and left thru. However, take couples one and three out of the center and have the sides do the same movement across the set from a standing start or static square (SS) and you need to add a couple of steps to make the total 8 steps.



CIRCLE TO A LINE is a frequently used maneuver and can be done quite smoothly with the person at the end of the line turning forward under the raised right hand of her partner. This final turn under should be delayed until almost the end of the movement and the result will be a straight line.

(22) CIRCLE TO A LINE: Starting formation — facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line. **TIMING:** 8 steps.

(23) BEND THE LINE: Starting formation — any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

STYLING: As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line. **TIMING:** Lines of four, six or eight, 4 steps.

Let's Set This Straight

Square dancing is an all-inclusive term. Along with a square formation of 8 dancers, it might be a double square of 16, a round dance done by couples, a large circle dance or it could be danced in long lines known as contras. All these forms are included under the heading of square dancing.



BEND THE LINE — Centers break and back up, ends move up and couples face.

(24) ALL AROUND THE LEFT HAND LADY: Starting formation — square or circle. All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

STYLING: *Men's arms in natural dance position. Ladies use both hands on skirt, moving*

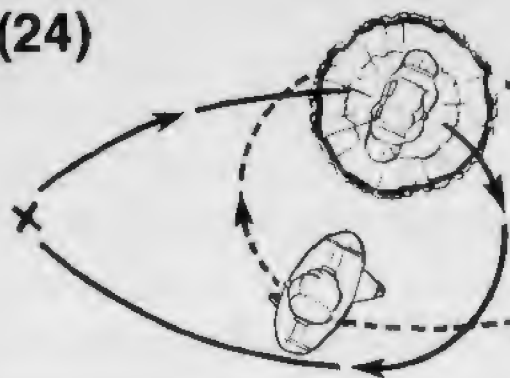
skirt forward and back to avoid opposite dancer. TIMING: 8 steps.

(25) SEE SAW: Starting formation — facing dancers, square or circle. When combined with all around the left hand lady, each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. In all other cases, it is a left shoulder do sa do. Dancers ad-

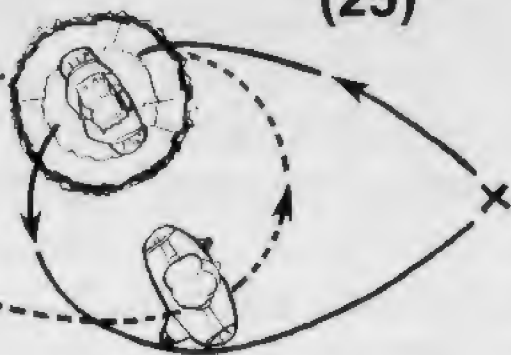
SEE SAW — as a left shoulder do sa do



(24)



(25)



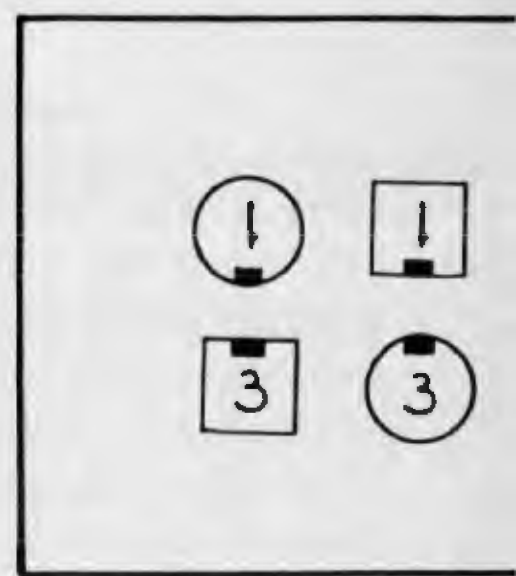
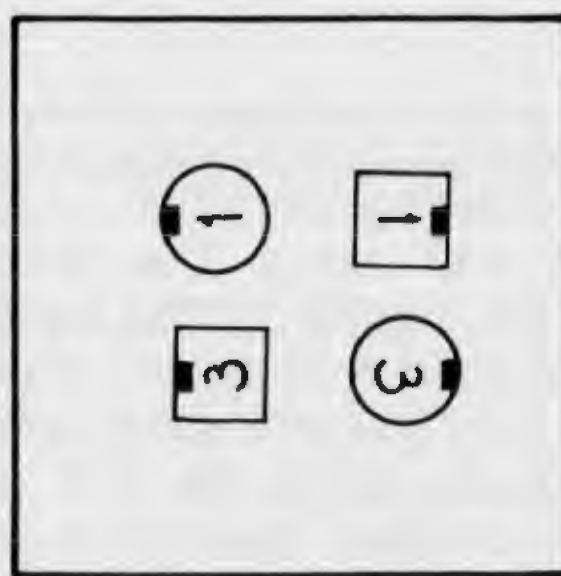
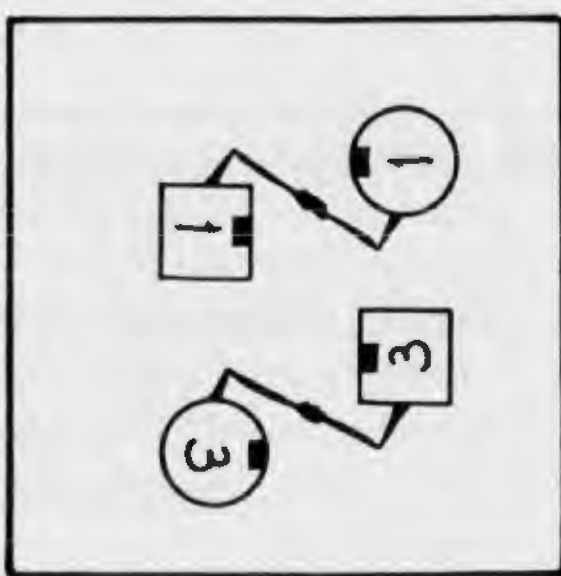
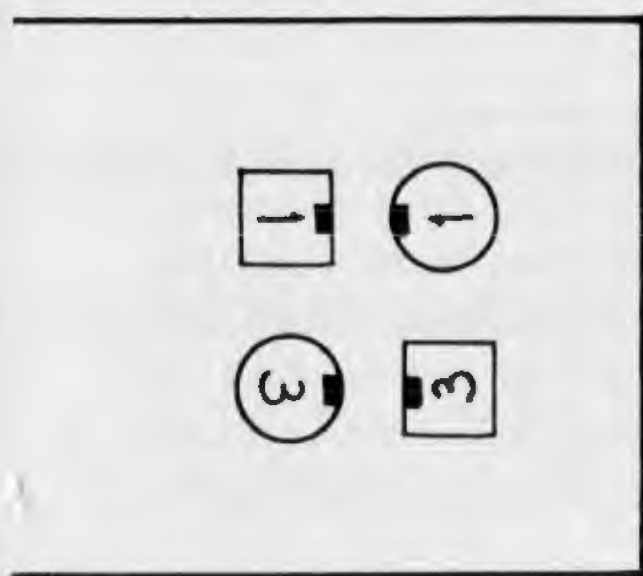
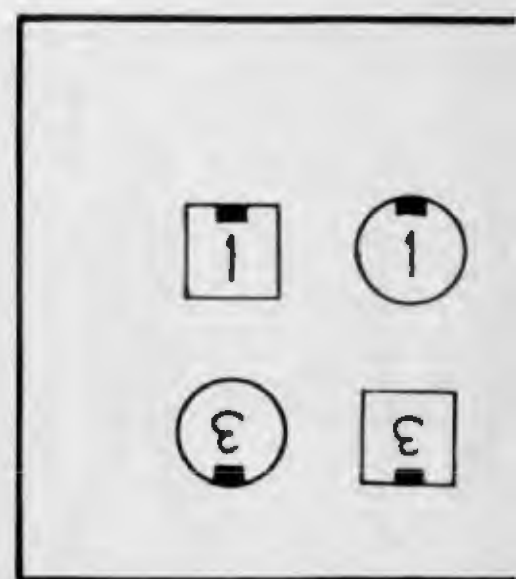
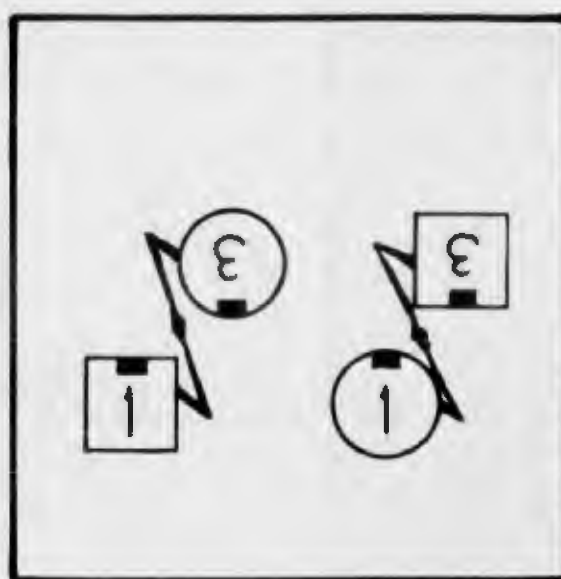
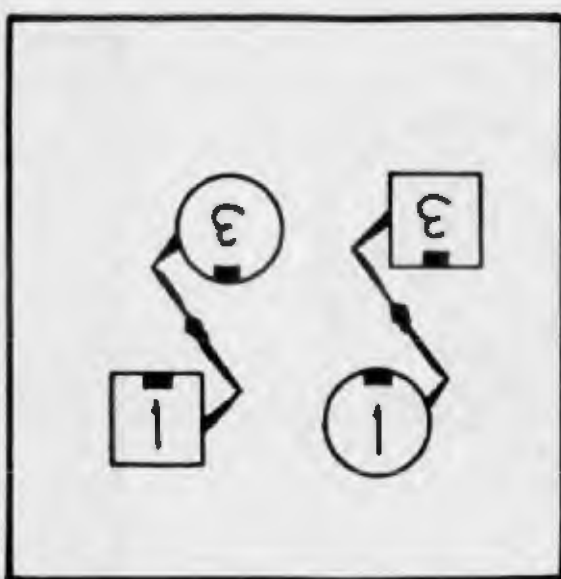
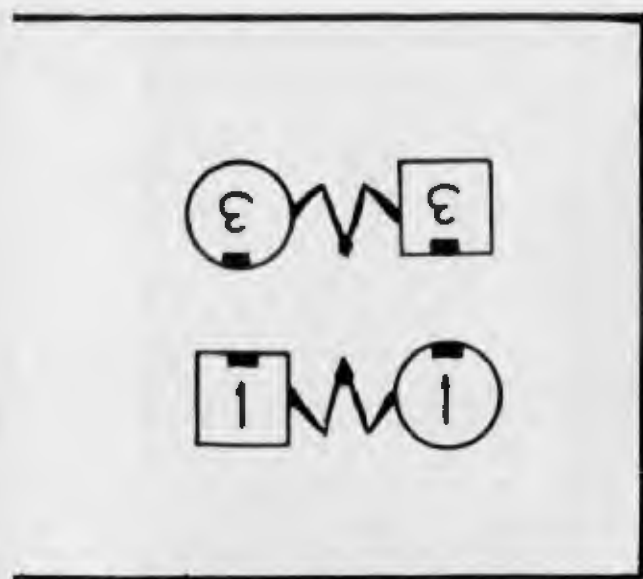
All Around and See Saw combine into a flowing figure eight pattern.

vance and pass left shoulders. Each without turning moves to the left passing in back of the other dancer and then moves backward passing right shoulders returning to starting position.

STYLING: When combined with all around your corner, styling is the same as in all around the left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward. When used as a left shoulder do sa do, styling is the same as do sa do except that left shoulder leads first. **TIMING:** 8 steps.

and pull by. (A three quarter square thru has been completed.) Turn in one quarter (90°), join left hands and pull by but do not turn. (A full square thru has been completed.) Variations of square thru may be specified by fractions or by the number of hands, e.g. square thru three quarters is the same as square thru three hands, etc. (b) **LEFT SQUARE THRU:** Similar to square thru except that it is started with the left hand and hands are alternated accordingly. When a left square thru is required, "left square thru" must be directed.

STYLING: Styling should be similar to that



The SQUARE THRU movement requires the dancers to give a right to their opposite, pull by, turn a quarter to face their partner, give a left, pull by, turn a quarter and continue on until figure is completed.

(26) SQUARE THRU FAMILY (1-5 hands): Starting formation — facing couples (a) **SQUARE THRU:** Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half square thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer

in right and left grand. Corners should be rounded off rather than pulling through and doing a square military turn. **TIMING:** SS, 4 people full, 10 steps; three quarters, 8; one half, 6; one quarter, 4. Box, 4 people full, 8; three quarters, 6; one half, 4; one quarter 2 steps.

(27) CALIFORNIA TWIRL: Starting formation — couple (man and lady). Partners join hands (man's right with lady's left) and raise them to form an arch. The lady walks forward and under their joined hands making a one half (180°) left-face turn while the man walks around the lady in a clockwise direction one half (180°). Dancers have exchanged places and are both facing in the opposite direction from which they started.

STYLING: Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after completion of the basic. **TIMING:** 4 steps.

CALIFORNIA TWIRL



(28) DIVE THRU: Starting formation — facing couples (man and lady). The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California twirl. If neither couple has its back to the center of the set, then one couple must be directed to dive thru the other couple.

STYLING: The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are

rejoined, styling should be the same as previously described for California twirl. Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch. **TIMING:** Box, couple diving, 2 steps; couple facing out, 6.

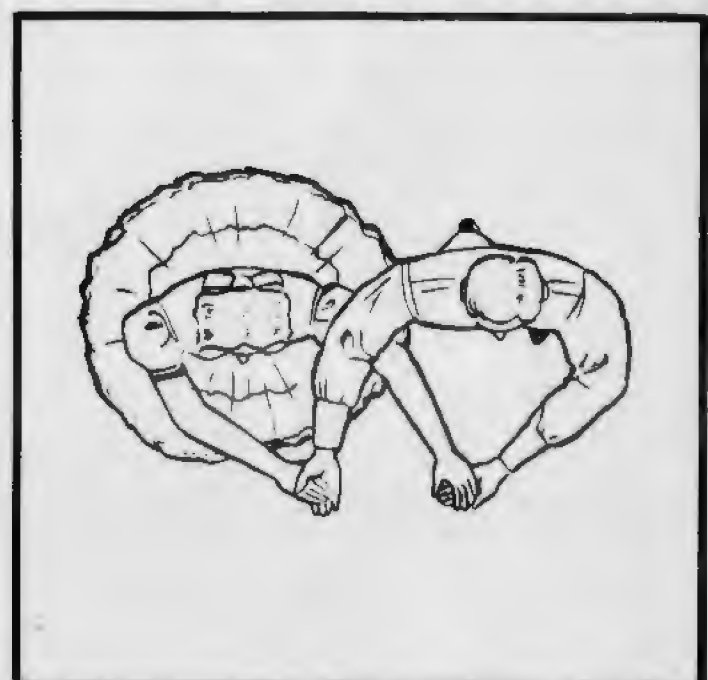
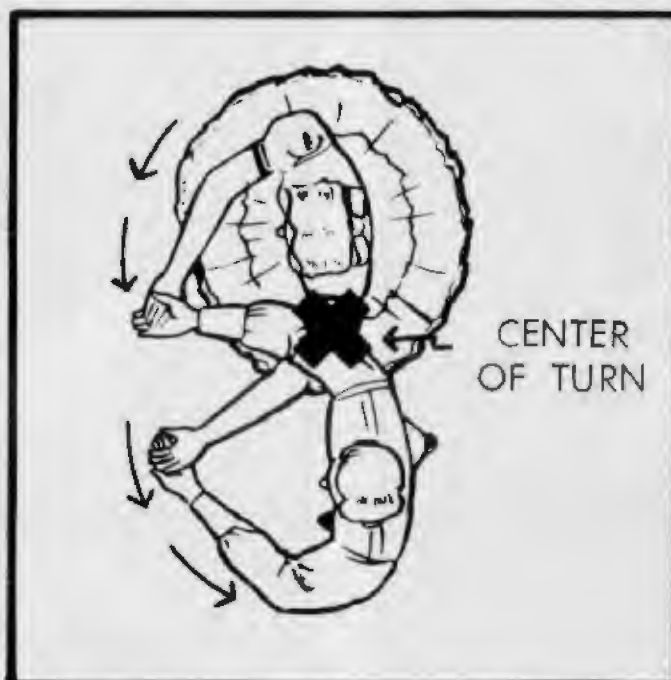
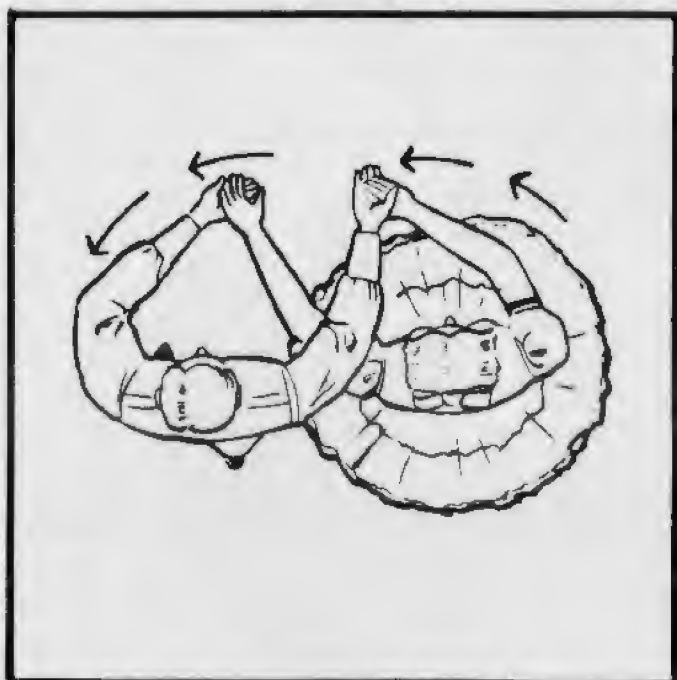
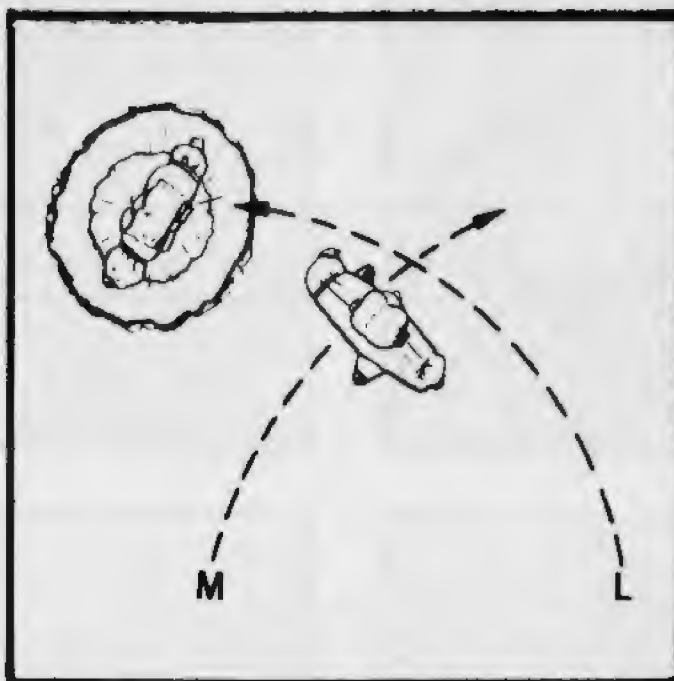
(29) CROSS TRAIL THRU: Starting formation — facing couples. Dancers pass thru. The right hand dancer crosses in front of partner to the left while the left hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call.

STYLING: Men have right shoulders slightly forward as right shoulders pass, left

shoulders forward as left shoulders pass. Arms are in natural dance position. Ladies work skirt with both hands, right hand leading as right shoulders pass, left hand leading as

left shoulders pass. **TIMING:** SS, heads or sides across the set, 6 steps; around one to a line, 10; around two to a line, 12; across the set to corner, 6.

The CROSS TRAIL THRU with two facing couples starts like a pass thru. It is one of the few basics that depends upon a follow-up call (see Crossing Rule in the front of this Handbook).



WHEEL AROUND

(30) WHEEL AROUND: Starting formation — couple. The couple, working as a unit, turns around (180°). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

STYLING: Same as in couples promenade.
TIMING: 4 steps.

(31) THAR FAMILY (a) ALLEMANDE THAR: An allemande thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward. (b) **WRONG WAY THAR:** A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed)

forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and walk forward.

STYLING: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they



The BOX STAR or PACKSADDLE used by the men in the Allemande Thar to provide security.



SHOOT THE STAR into a right and left grand.

will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts. TIMING: SS, from allemande left to point of backup star, 12 steps.

(32) SHOOT THE STAR (regular, full around): Starting formation — thar or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

STYLING: *The forearm position is used for shooting the star. Outside hands free and in natural dance position. Lady will continue to hold skirt until hand is needed for next command. TIMING: Regular, 4 steps; full around, 8.*

(33) SLIP THE CLUTCH: Starting formation — thar or wrong way thar. Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

STYLING: *Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released*



SLIP THE CLUTCH



WRONG WAY THAR

effortlessly and that same hand is held ready to turn the next person as directed. TIMING: 2 steps.

(34) BOX THE GNAT: Starting formation — facing dancers (man and lady). Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U turn back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U turn back. Dancers end facing each other, each in the other's starting position.

STYLING: Start with a handshake position. The joined fingers must be held so that



the man's fingers may turn over the lady's

fingers easily while still providing some degree of security or stabilization. At the completion

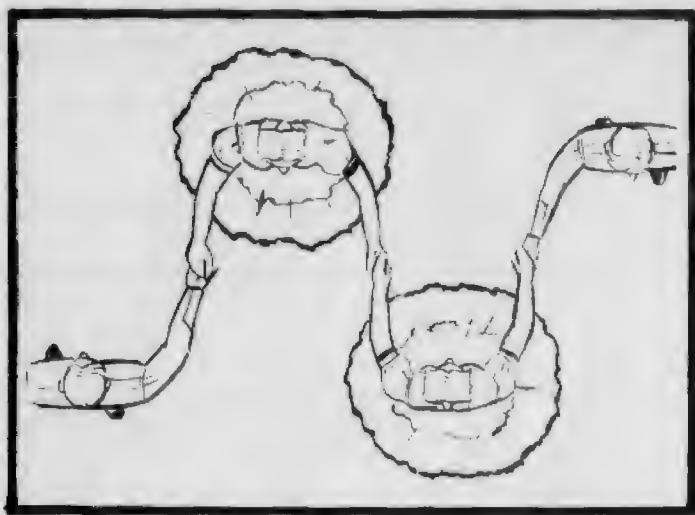


of the movement, the hands should be in handshake position. TIMING: 4 steps from point of contact.

(35) OCEAN WAVE FAMILY: Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). **MINI WAVE** is an ocean wave consisting of two dancers. (a) **RIGHT HAND WAVE:** An ocean wave with an even number of dancers is a right hand wave if the end dancers and the dancers adjacent to them

BOX THE GNAT — hands secure but loose.

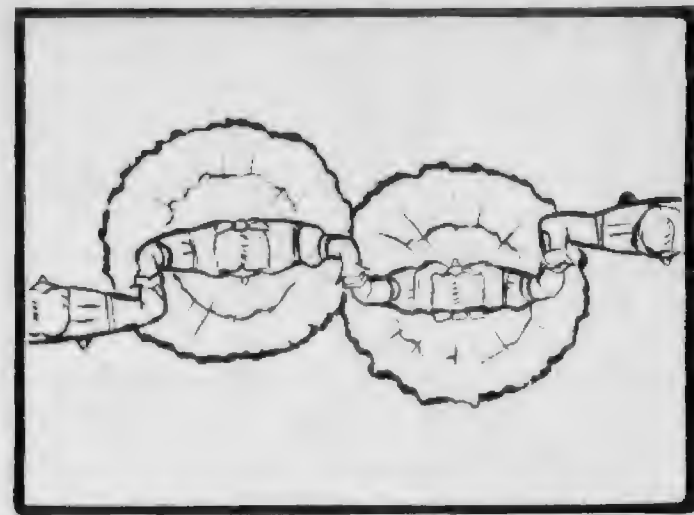




OCEAN WAVE



RIGHT HAND WAVE



and OCEAN WAVE BALANCE

have right hands joined. (b) **LEFT HAND WAVE:** An ocean wave with an even number of dancers is a left hand wave if the end dancers and the dancers adjacent to them have left hands joined. (c) **ALAMO STYLE WAVE:** Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers. (d) **BALANCE:** Starting formation — mini wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far. TIMING: One balance forward and back, 4 steps.



MINI WAVE

STYLING: *Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm. In the Ocean Wave Balance hands should never come*

(36) PASS THE OCEAN: Starting formation — facing couples only. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave.

STYLING: *Couples who pass thru and face partner use styling similar to that described in pass thru. TIMING: 4 steps.*

ALAMO STYLE — BALANCE forward, BALANCE back.



PASS THE OCEAN



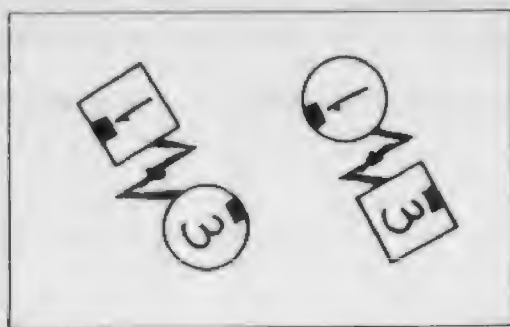
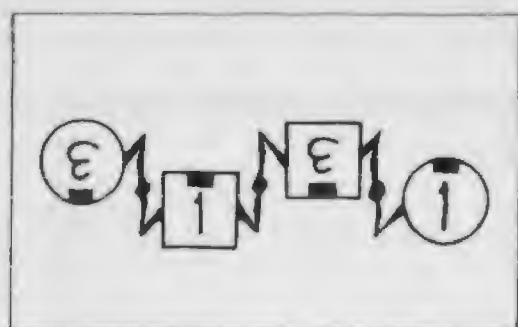
(37) SWING THRU FAMILY: Starting formation — ocean wave or alamo. (a) **SWING THRU:** Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to swing thru, it is a right swing thru. (b) **(alamo) SWING THRU:** Everyone turns half by the right, then every-



one turns half by the left. When left swing thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right. (c) **LEFT SWING THRU:** Those who can, turn by the left one half (180°), then those who can, turn by the right one half (180°). If left swing thru is required, it must be specifically directed "left swing thru."

SWING THRU



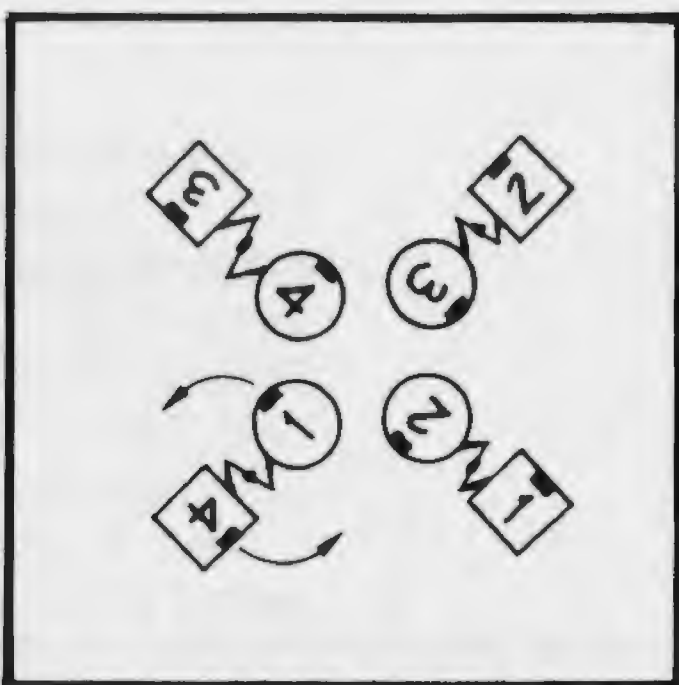
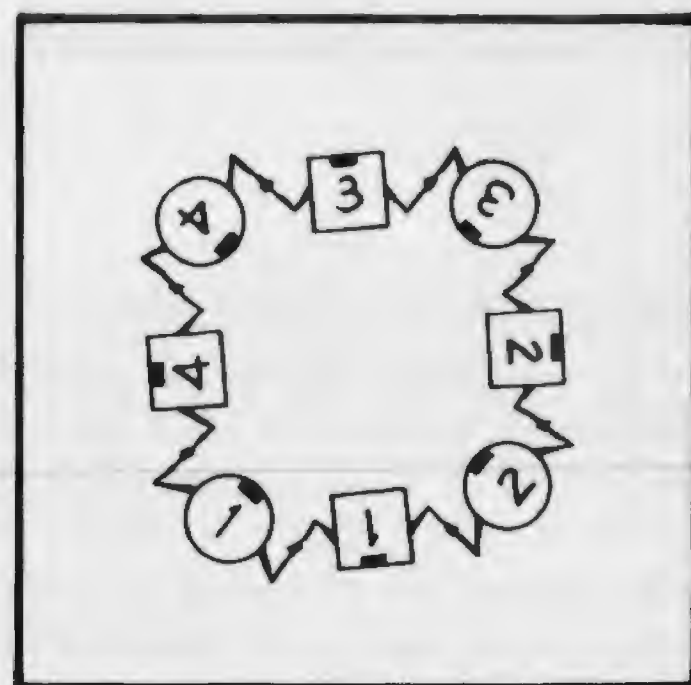


LEFT SWING THRU

STYLING: All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by

type of movements and should flow effortlessly from one turn to the other so that you are, in a sense, "weaving" along the line. **TIMING:** 6 steps from point of contact.

ALAMO STYLE SWING THRU



(38) RUN FAMILY: Starting formation — any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his original facing direction. If the direction to run is not specified (right or left) and if the active dancer has an

inactive dancer on each side, then centers run around ends and ends run around centers. Runs from an alamo circle are to the right unless otherwise directed. (a) **BOYS RUN**, (b) **GIRLS RUN**, (c) **ENDS RUN**, (d) **CENTERS RUN:** The directed (active) dancers run around the inactive dancers using the general rule. (e) **CROSS RUN:** Starting formation — line, two-faced line, or wave. Each of the two directed (active) dancers, who must both be either centers or ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become cen-



Ends (girls) RUN



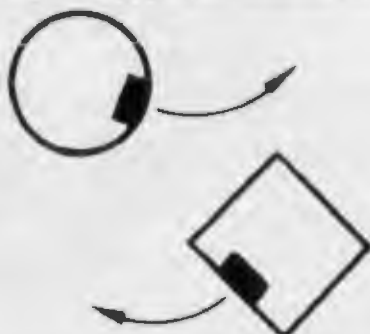
Centers (boys) RUN.

ters. When the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of the left hand dancer, left hand dancer behind the right hand dancer per the crossing rule, see front of Handbook) and then run into the vacated spot on the far side.

STYLING: Hands should blend into handhold required for following formation (i.e. wave or line). **TIMING:** From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.

(39) TRADE FAMILY: Starting formation — any wave, line or column. **GENERAL RULE:** Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the

PARTNER TRADE — take couple handhold on completion.



right shoulder rule (See Passing Rule). (a) **BOYS TRADE**, (b) **GIRLS TRADE**, (c) **ENDS TRADE**, (d) **CENTERS TRADE**: Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule. (e) **COUPLES TRADE**: Starting formation — line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers. (f) **PARTNER TRADE**: Starting formation — couple, mini wave. Two

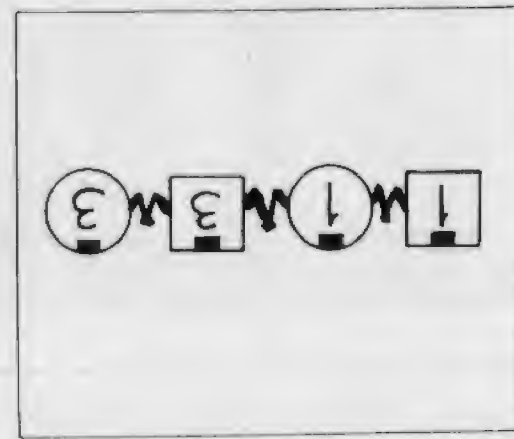
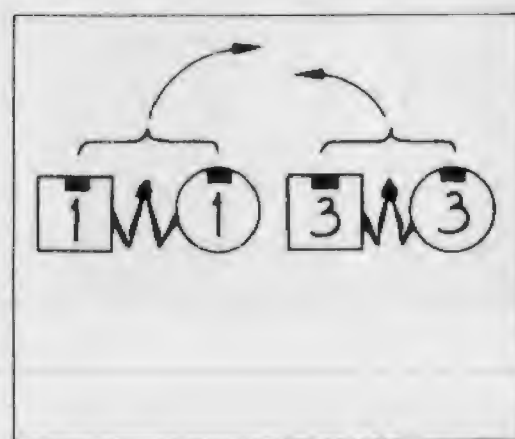
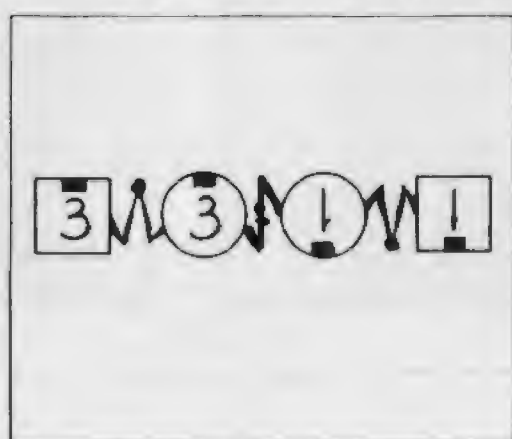
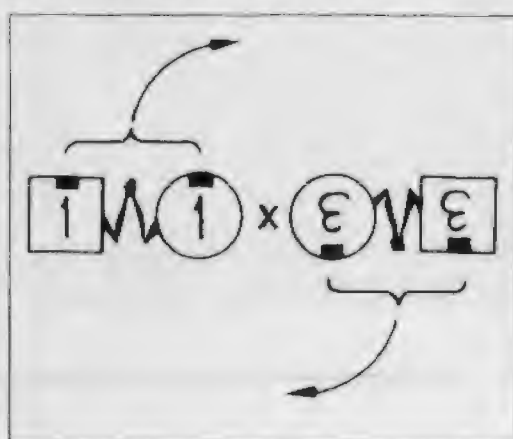
dancers exchange places with each other.

STYLING: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to wheel and deal (Basic 40). When doing a partner trade use inside hands to exert slight pressure to assist each other in trading. **TIMING**: SS, partner, 4 steps; OW, centers, 4; ends 4; from two-faced lines, couples, 6 steps.

from two-faced line

COUPLES TRADE

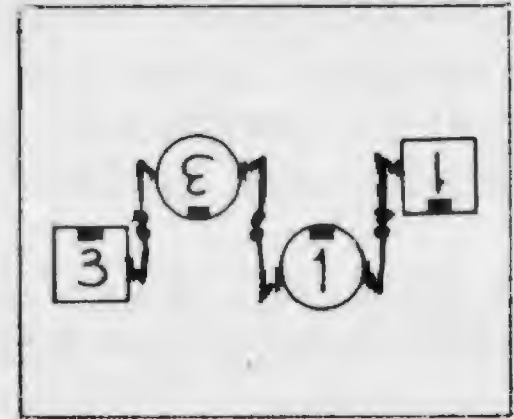
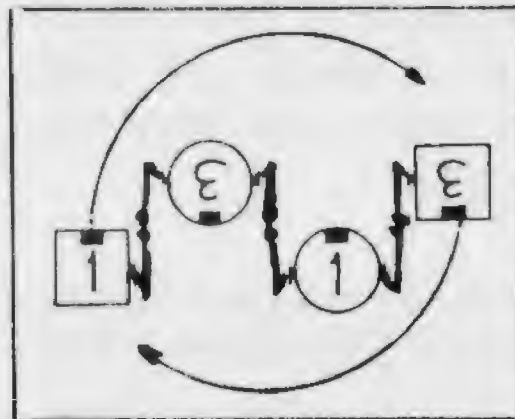
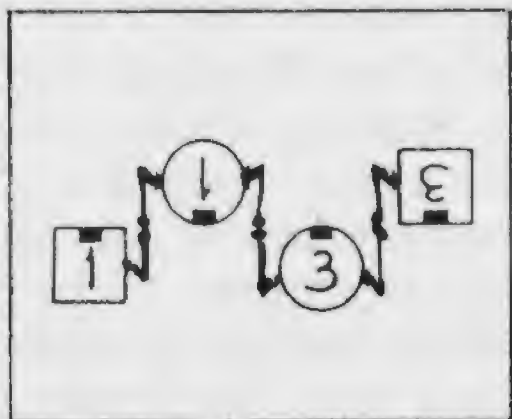
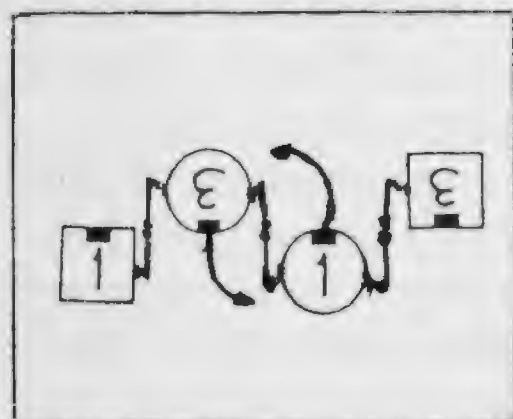
from lines of four



CENTERS TRADE

from ocean wave

ENDS TRADE



(40) **WHEEL AND DEAL FAMILY**: Starting formation — line(s) of four facing in the same direction or a two-faced line. (a) **WHEEL AND DEAL (from a line of four)**. The left hand couple only takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about

which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left hand couple standing behind the original right hand couple. (b) **WHEEL AND DEAL (from a two-faced line)**: Each couple steps straight ahead one step. Each couple then

WHEEL and DEAL — from a line of four facing in the same direction.



wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

STYLING: Use couple handholds. Inside dancers serve as the pivot point and should exert slight pressure to assist as in any wheel around movement. **TIMING:** 4 steps.

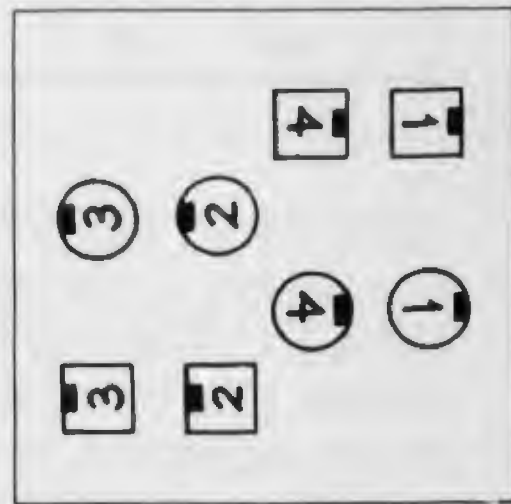
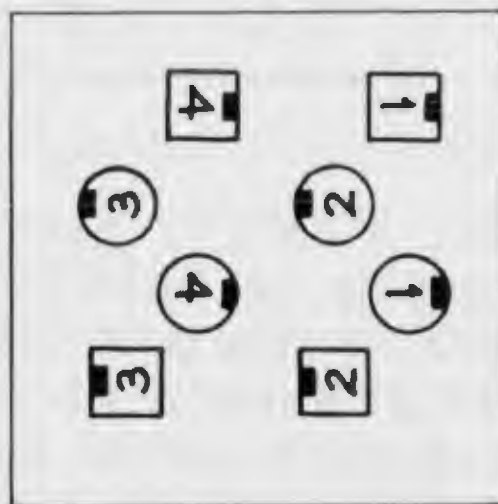
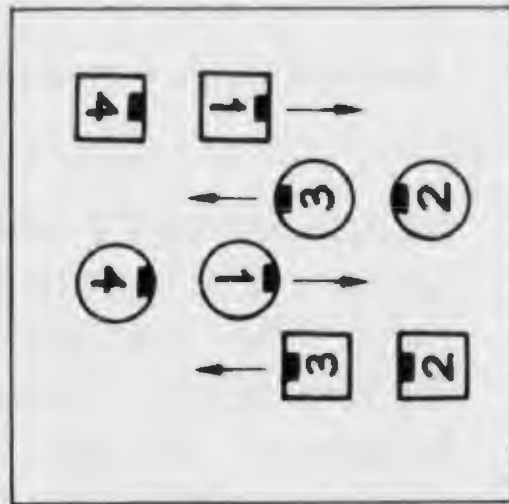
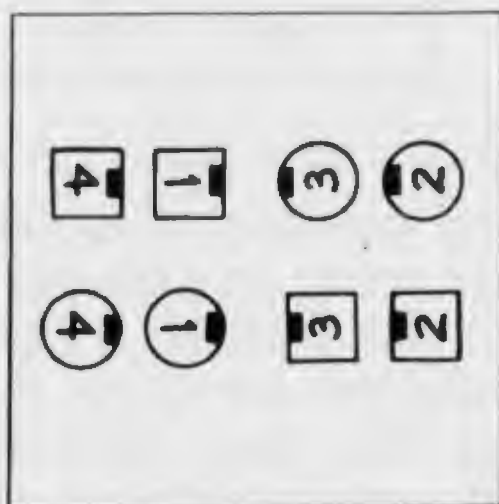
WHEEL and DEAL — from a two-faced line.



(41) DOUBLE PASS THRU: Starting formation — double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes. **TIMING:** 4 steps.

DOUBLE PASS THRU



How We Dance — An Important Observation

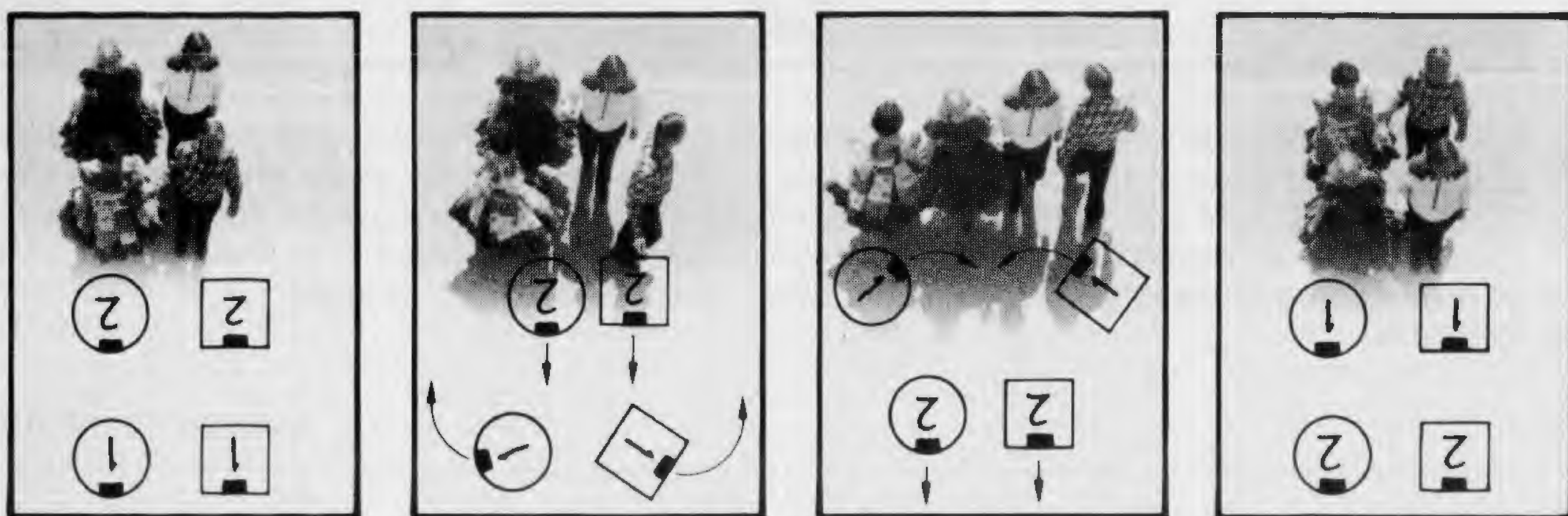
For years, the way Americans square danced was relatively unimportant. In the many decades prior to WW II it didn't much matter how a person promenaded, did a swing or a do sa do. It wasn't even a problem when a call meant different things in different areas. This was because square dancing was pretty much a localized activity. If you learned to square dance in East Podunk, that's probably the only place you would dance. If you moved to another location and went to a dance, you'd simply pick up the style of dancing done in that area. This was all before modern transportation changed everything. Today a person may learn in one part of the country and then drive 50 or 100 miles to dance in another city. Or a dancer might fly 3,000 miles across the country to attend a festival. Today square dancing is enjoyed around the world and, because of this, it's important that there is a common language and a uniform way of dancing so that all of us can enjoy the activity to its fullest. For that reason the internationally standardized definitions, styling and timing notes are used in this Handbook.

(42) **ZOOM**: From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360°) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends facing in the same direction he started. From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around in a full circle (360°) to the position of the dancer who was directly

behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer.

STYLING: Lead dancers hold arms in natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably. **TIMING**: 4 steps.

ZOOM



(43) **FLUTTERWHEEL FAMILY**: Starting formation — facing couples. (a) **FLUTTERWHEEL**: The right hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right-

hand dancer's starting position, releasing arms in the center and turning as a couple to face the center. (b) **REVERSE FLUTTERWHEEL**: Generally the same as flutterwheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left hand dancer's) starting position.

FLUTTERWHEEL



FLUTTERWHEEL, continued



STYLING: *Dancers turning in the center should remember the principle of the forearm turn (see Basics 6c and d). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer*

and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.
TIMING: *From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.*

REVERSE FLUTTERWHEEL



A Multitude of Uses — The Basics in this Handbook, particularly those in the early pages, make their way into the Traditional and Contra programs, both of which are covered each month in the pages of **SQUARE DANCING** magazine. The basics are our work tools and you'll find that the same descriptions included in these pages apply whether a person is just starting out or is an accomplished dancer. The rules do not change.

CONTRA CORNER



SWEEP A QUARTER following a flutterwheel, Basic #43. This is not a static movement and must derive its continuing directional momentum from the pattern flow of a previous basic.

(44) SWEEP A QUARTER: Starting formation — facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

STYLING: *All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic.* **TIMING:** 2 couples, 2 steps; all 4 couples, 4 steps.

(45) VEER LEFT/RIGHT: Two facing couples working as a unit, or two facing dancers move to the left (or right, as directed) and forward to end in a two-faced line or mini

wave respectively. From a mini wave or a two-faced line, the veering direction must be toward the center of the mini wave or line. Each dancer, or couple working as a unit,

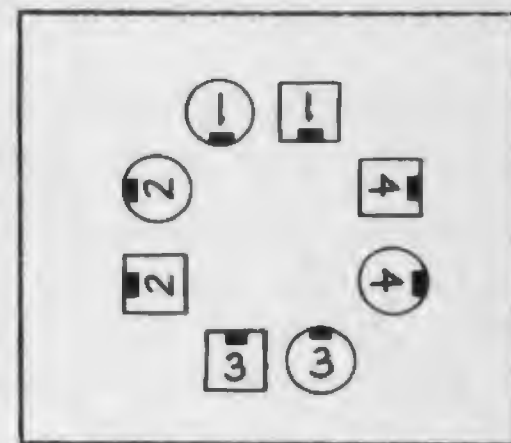
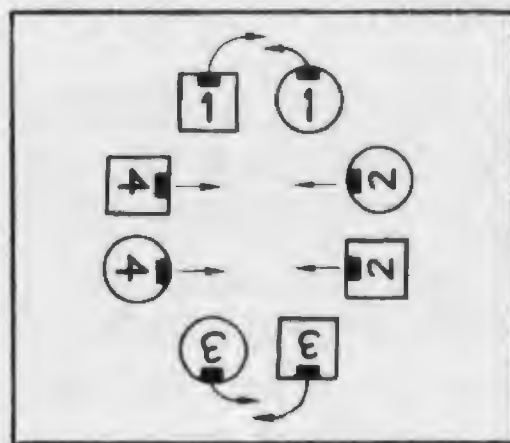
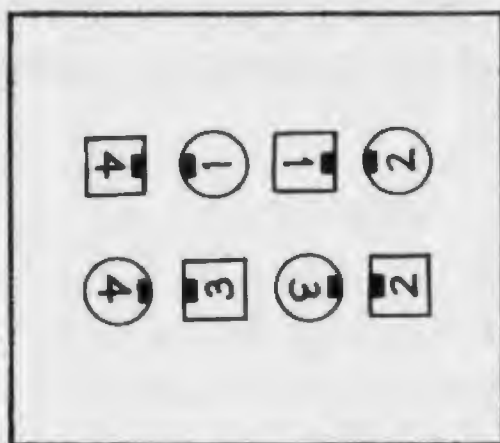
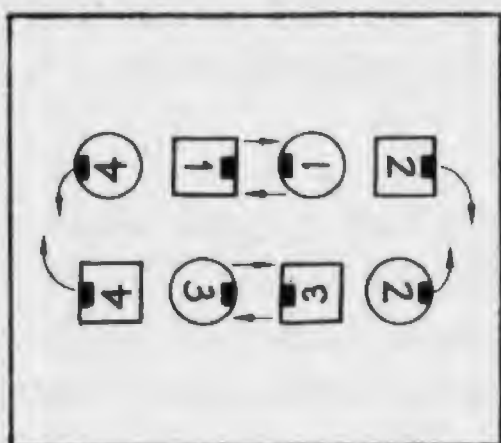
VEER LEFT — As dancers reach the two-faced line centers will make hand contact.



and VEER RIGHT — NOTE: Immediately following the Veer Left (top right) and from that two-faced line, dancers may VEER RIGHT by stepping forward and to the right to have the couples end back to back (not shown).

moves forward and inward to end back to back with the other dancer or couple respectively.

STYLING: All dancers use couple hand-hold. Outside hands in normal dance position. **TIMING:** Box, 2 steps; SS, heads or sides, 4 steps.



TRADE BY — (left) from a passed thru, eight chain thru formation; (right) as it might be done from a squared up set, the heads having passed thru.

(46) TRADE BY: Starting formation — trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other

pass thru, the couples facing out do a partner trade to face in.

STYLING: Same as pass thru and partner trade. **TIMING:** 4 steps.

TRADE BY — the action as seen with “live” dancers.



(47) TOUCH 1/4: Starting formation — facing dancers. Dancers touch and without stopping turn one quarter (90°) by the right.

STYLING: Use normal hands-up, palm-to-palm position, with hands about shoulder level. **TIMING:** 2 steps.

TOUCH 1/4



When Am I a Square Dancer?

That first time you circled left and right to follow a caller's commands, you were a square dancer. If you're looking for a more specific answer, then consider that once you've learned all the movements in this Handbook, you might call yourself a Mainstream dancer, one who will have no difficulty in participating in a Mainstream program, anywhere.

(48) CIRCULATE FAMILY: Starting formation — waves, columns, lines and two-faced lines. **GENERAL RULE:** Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

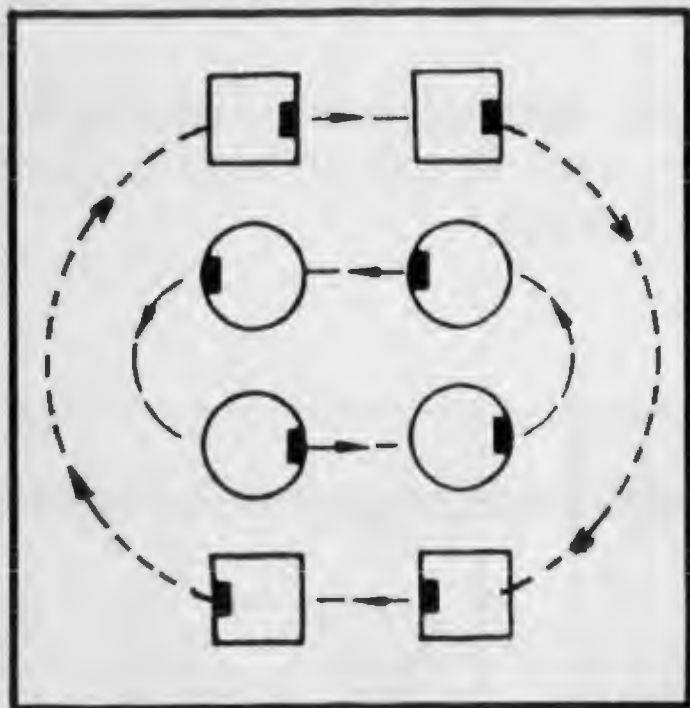
(a) **BOYS CIRCULATE,** (b) **GIRLS CIRCULATE,** (c) **ALL EIGHT CIRCULATE,** (d) **ENDS CIRCULATE,** (e) **CENTERS CIRCULATE:** Directed dancers circulate using the general rule. (f) **COUPLES CIRCULATE:** Starting formation — lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule. (g) **BOX CIRCULATE:** Starting formation — box circulate. Each dancer moves forward along the circulate path to the next position, using the general rule. (h) **SINGLE FILE CIRCULATE:**

LATE (COLUMN): Starting formation — columns. Each dancer moves forward along the circulate path to the next position, using the general rule. (i) **SPLIT CIRCULATE:** Starting formation — lines, waves or columns. The formations divide into two separate boxes and dancers circulate within their own foursome, using the general rule.

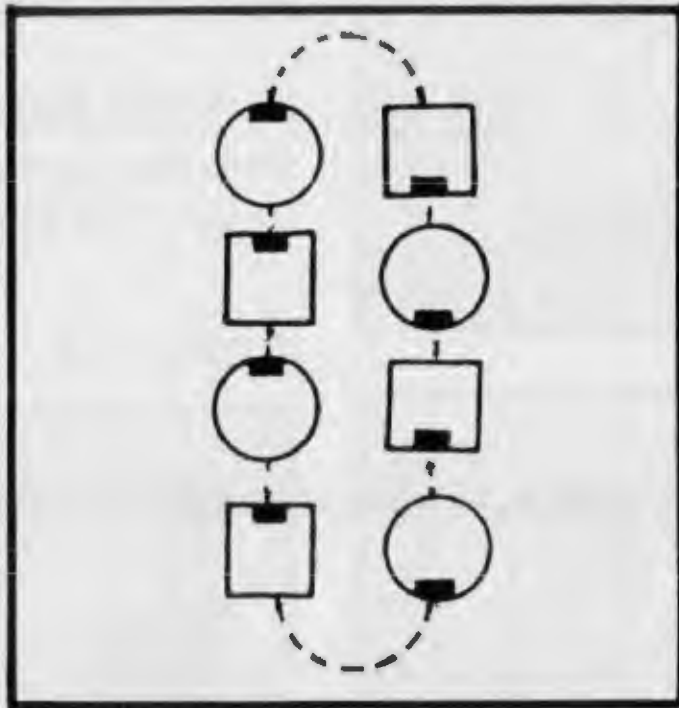
STYLING: All dancers use couple hand-holds when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call. **TIMING:** From ocean waves (OW), centers, 4 steps; ends, 4 steps; all, 4 steps; couples, 4 steps.

NOTE: In the following six circulate "paths," the facing directions of all of the dancers in any of the examples could be reversed so that 12 different "paths" will result.

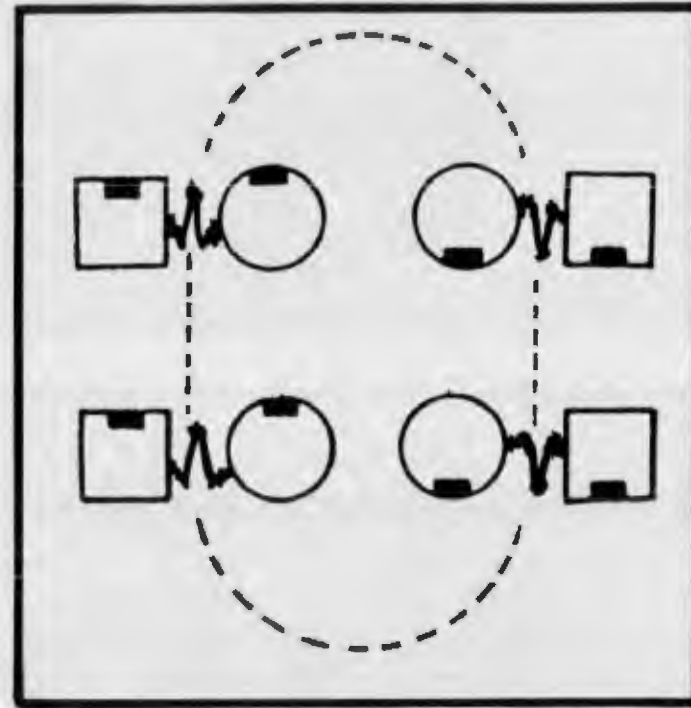
Wave or Line
Circulate Path



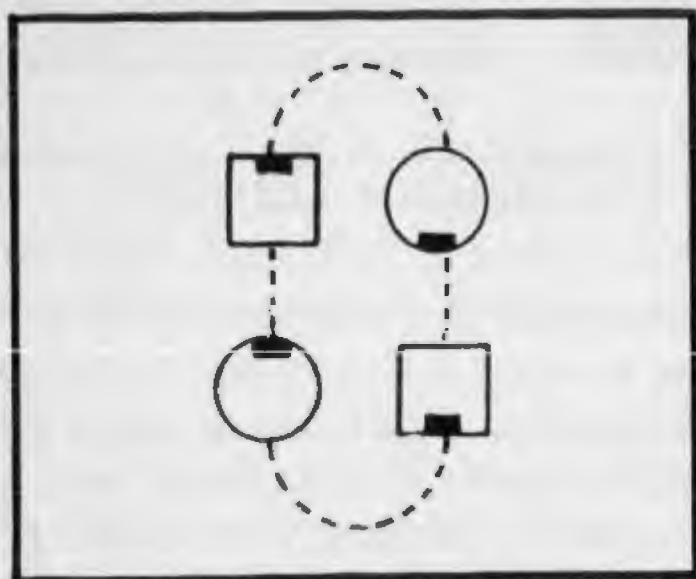
Column
Circulate Path



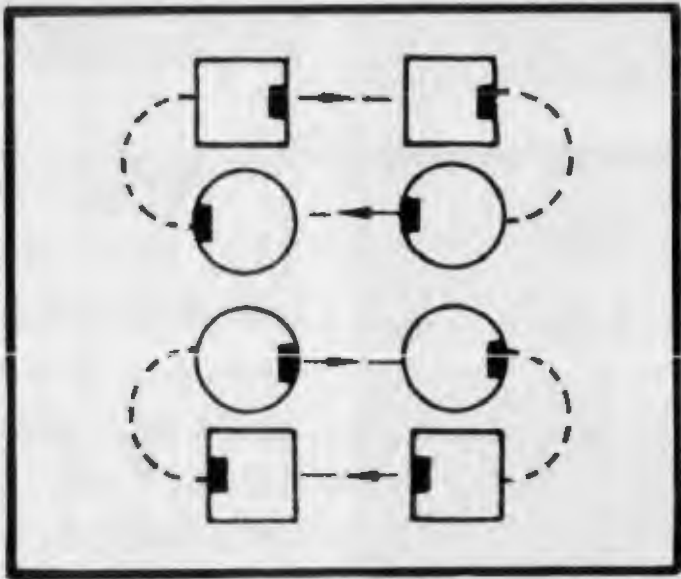
Couples
Circulate Path



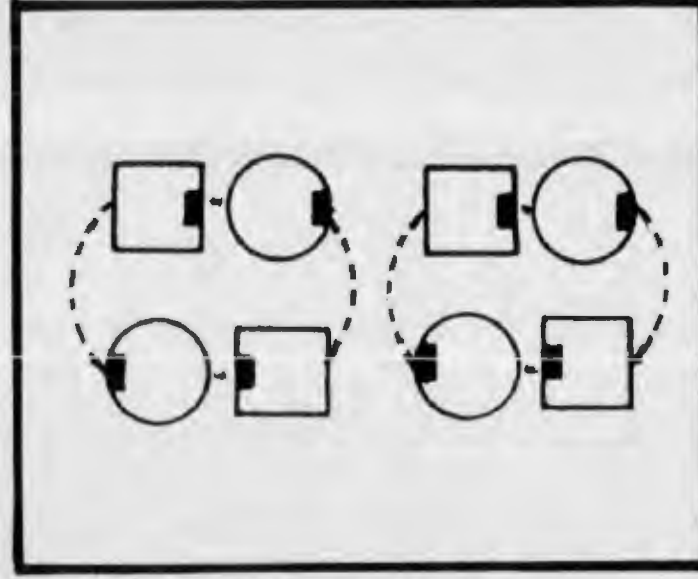
Box Circulate
Path



Wave or Line
Split Circulate Paths



Column Split
Circulate Paths



COUPLES CIRCULATE
(other Circulate photos
following Ferris Wheel)



MORE
CIRCULATES



BOX
CIRCULATE

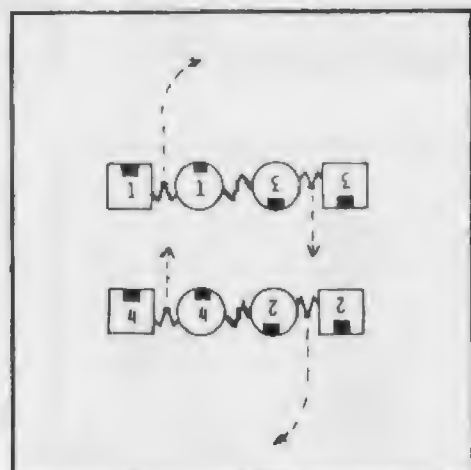


SPLIT CIRCULATE

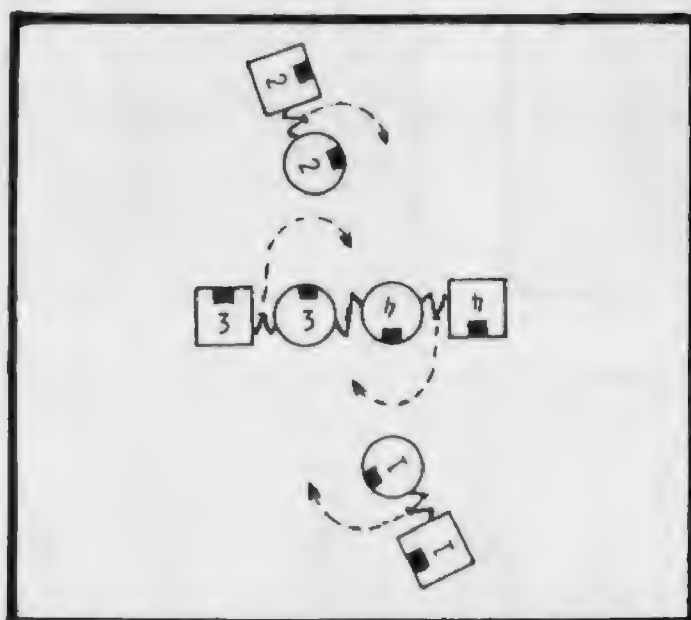


(49) FERRIS WHEEL: Starting formation — two parallel two-faced lines. The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping they wheel and deal in that line to end as the center couples in a double pass thru formation.

STYLING: All dancers use couple hand-holds. It is important that those couples doing a half circulate form a momentary two-faced line in the center (perhaps touching hands to ensure the two-faced line position) before starting their wheel and deal motion. Couples do not start wheel and deal motion from original starting position. They must circulate half to the momentary two-faced line. **TIMING:** 6 steps.



FERRIS WHEEL: The diagram (left) shows the dancers in two parallel two-faced lines with the two dancers in the center (the ladies) making hand contact. The first photo catches the dancers as they are starting to move forward. As those moving to the center become adjacent, the two in the middle (diagram below) join hands momentarily in a two-faced line and move forward as they would execute a wheel and deal to end as facing couples.



End of Part One . . . Start Part Two

When you have learned all of the Basics to this Stage, you have reached a "destination point." You should be able to dance with any group labeled a "Basic" club. From here you will move into Mainstream, the second plateau in contemporary square dancing. The following pages pick up from this point and cover the movements identified by Callerlab as 50 through 68.

The Mainstream Basic Movements

as adopted by Callerlab — The International Association of Square Dance Callers.

At this point, if you have learned all the basic movements 1 through 49, you have reached the Basic Plateau. From here you may move on to Mainstream, the second plateau in Contemporary Square Dancing.

(50) CLOVERLEAF: Starting formation — completed double pass thru, or a single couple(s) on the outside of the square, facing out. The lead dancers separate and move away from each other in a three quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing out does the lead dancer's part as described, but they

may not step all the way into the center at the end of the call.

STYLING: *Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.* **TIMING:** 4 steps is required.



CLOVERLEAF — Two couples back to back have just released hands as they separate and move away to join hands with the dancer they meet.

Your Mainstream Basic Movements Check List

You may use this to check the following basics as they are taught. Put an X in the box the first time the basic is taught and then later fill the box in solid when you have thoroughly learned the movement. You will then have a record of your progress through your class period.

- ☐ 50. Cloverleaf
- ☐ 51. Turn Thru/Left Turn Thru
- ☐ 52. Eight Chain Thru (1-8 Hands)
- ☐ 53. Pass to the Center
- ☐ 54. Spin the Top
- ☐ 55. Centers In/Out
- ☐ 56. Cast Off Three Quarters
- ☐ 57. Walk and Dodge
- ☐ 58. Slide Thru

- ☐ 59. Fold Family
- ☐ 60. Dixie Style to an Ocean Wave
- ☐ 61. Spin Chain Thru
- ☐ 62. Peel Off
- ☐ 63. Tag Family
- ☐ 64. Curlique
- ☐ 65. Scoot Back
- ☐ 66. Fan the Top
- ☐ 67. Hinge Family
- ☐ 68. Recycle

CLOVERLEAF — Starting from a completed double pass thru, trailing dancers "follow the leader" ending in a beginning double pass thru formation.



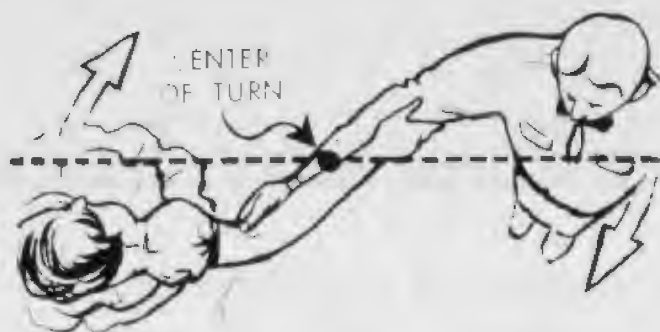
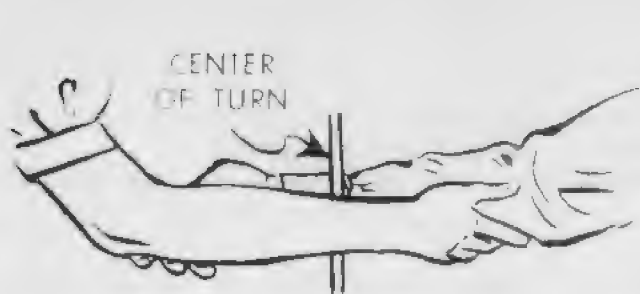
From a square where the head couples have just passed thru, they can execute a CLOVERLEAF while the side couples go into the center for a right and left thru, a square thru, etc.



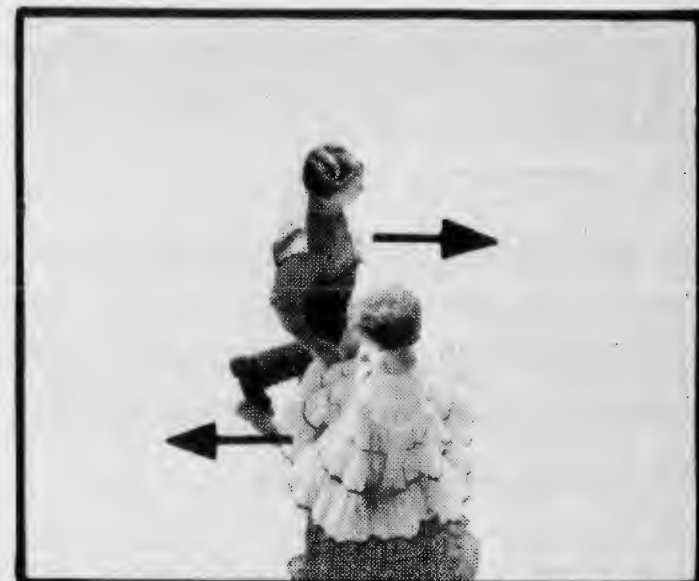
(51) TURN THRU FAMILY: Starting formation — facing dancers. (a) **TURN THRU:** Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180°), release armholds and step forward, ending back to back with each other. (b) **LEFT TURN THRU:** Similar to turn

thru but done with left forearms and a left turn one half (180°).

STYLING: Use normal forearm position. Men's free hand in natural dance position. Ladies' skirt work desirable for free hand. **TIMING:** 4 steps from point of contact.



TURN THRU — as in all arm turns, the forearm turn should be a comfortable movement. The arms are held past the wrist, but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms so, while turning, each dancer is moving equally around the other.



TURN THRU is completed only after the dancers have moved past each other.

(52) EIGHT CHAIN THRU (1-8 hands): Starting formation — eight chain thru. Facing dancers join right hands and pull by (this completes an eight chain one). The center

facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight

EIGHT CHAIN THRU — it isn't a flattened out right and left grand.



The Mainstream Quarterly Selection Program

Callerlab — the International Association of Square Dance Callers — has designed a uniform approach toward workshop figures for the Mainstream program. Quarterly Selections, voted on by a committee of more than 200 callers, have a shelf life of six months unless extended by the membership of Callerlab. If a Quarterly Selection remains in that category for three years, it is eligible to be added to the Mainstream program. This is by recommendation of the Mainstream Committee, then by vote of Callerlab members. The Quarterly Selection program may include one call each quarter (starting in January) with none during the summer months. The program cannot exceed 10 calls at the start of any Callerlab year (April 1). Callers should not presume that dancers will know a Quarterly Selection and should be prepared to workshop it before calling it.

chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

STYLING: Use same styling as in courtesy

turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement. TIMING: Box, 8 hands, 20 steps; 4 hands, 10 steps.



PASS TO THE CENTER — remember to Trade when you reach the outside.

(53) PASS TO THE CENTER: Starting formation — eight chain thru, parallel waves. All pass thru. The dancers now on the outside partner trade. Ends in double pass thru formation.

STYLING: Same as pass thru and partner trade. **TIMING:** Box, couples facing in 2 steps; couples facing out 6 steps.

Pause for Thought

There are a few important things, beyond the basics, that you might remember as you dance. The actual dancing itself, while it is the reason you are interested in what this book has to say, is only a part of the whole picture. A square dancer named Wendell Carlton, an enthusiast of the first water, summed up the spirit of the activity when he said: "Square Dancing is like a brick wall. The bricks are the square dancers and square dancing is the mortar that holds them together." The slogan of the European Association of Square Dance Clubs is: "Friendship is square dancing's greatest reward." And don't forget: "Square dancing is friendship set to music."

(54) SPIN THE TOP: Starting formation — ocean wave. Each end and the adjacent center dancer turn one half (180°). The new center dancers turn three quarters (270°) while each outside dancer moves forward in a quarter circle to meet the same center dancer with whom he started. Ends in an ocean wave which is at right angles to the

original starting wave.

STYLING: Use same styling as in swing thru. Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for the next call. **TIMING:** 8 steps from point of contact.



SPIN THE TOP



(55) CENTERS FAMILY: Starting formation — whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). (a) **CEN-**

TERS IN: The outside dancers step apart as the center dancers step forward and between them to form a line. (b) **CENTERS OUT:** The center dancers step apart and move forward to stand beside an outside

CENTERS IN



dancer and form a line.

STYLING: The active couple should use couple handhold and, if stepping in between

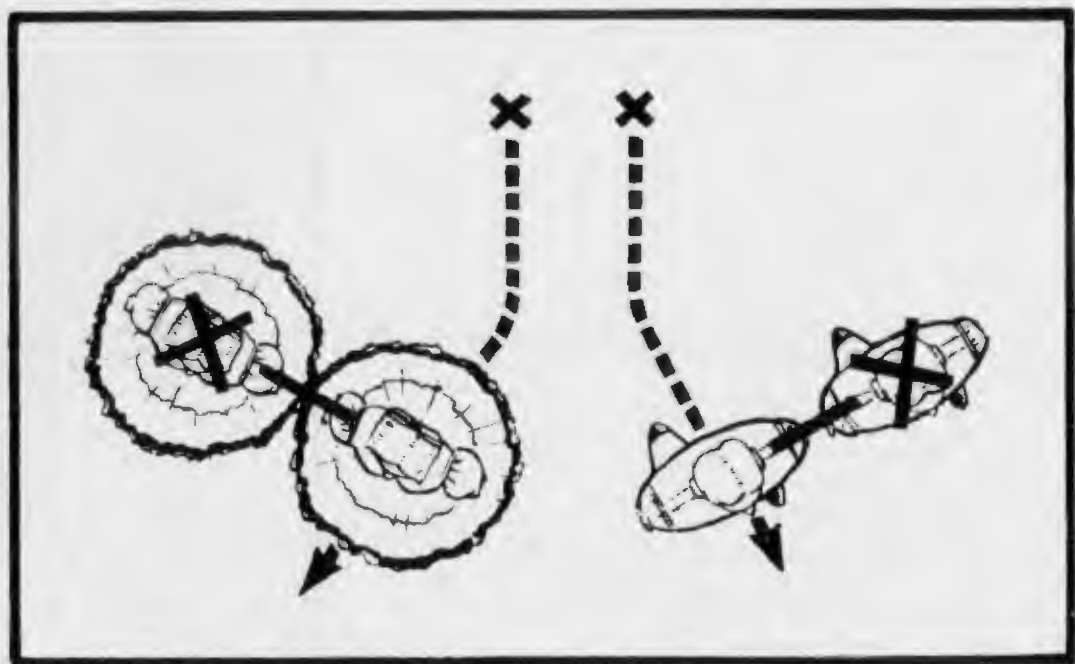
CENTERS OUT

couples facing the same direction, join hands in a line of four. If the active couple steps in between a couple facing in the opposite direction, use hands-up position with the end dancers. **TIMING:** 2 steps.



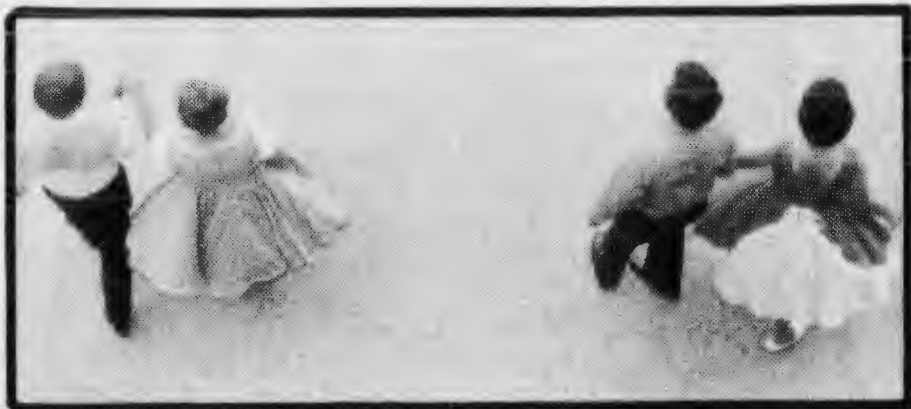
(56) CAST OFF THREE QUARTERS: Starting formation — any wave or line. Each half of the line or wave works as a unit and moves forward around a pivot point three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

dancers are in the same facing direction, handholds are as in couples handhold position. **TIMING:** 6 steps.



STYLING: If joined dancers are in opposite facing directions, the handhold should be hands-up position as in swing thru. If joined

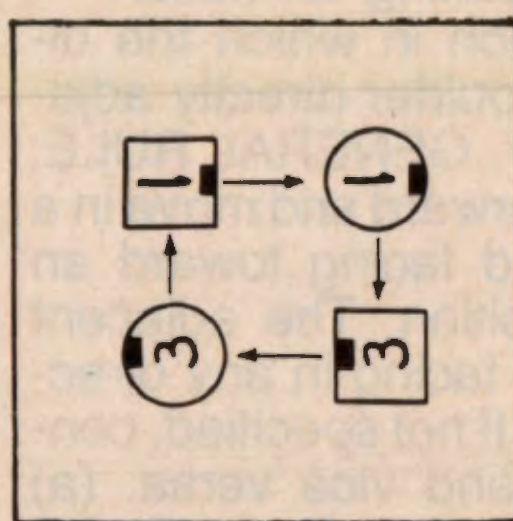
CAST OFF THREE QUARTERS — from a line of four the ends hold the pivot while the other dancers move forward around that pivot.



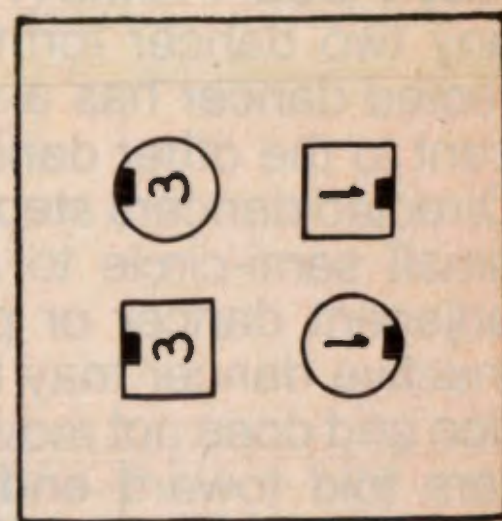


WALK and DODGE

(57) WALK AND DODGE: Starting formation — box circulate or facing couples. From box circulate formation, each dancer facing into the box walks forward to take the place of the dancer who was directly in front of him. Meanwhile, each dancer facing out of the box steps sideways (dodges) into the position vacated by the “walker” who was formerly beside him. Dancers end side by side, both facing out. If walk and dodge is called from facing couples, the caller must designate who is to walk and who is to dodge (e.g., “men walk, ladies dodge”). Ending is a box circulate formation.



WALK



DODGE

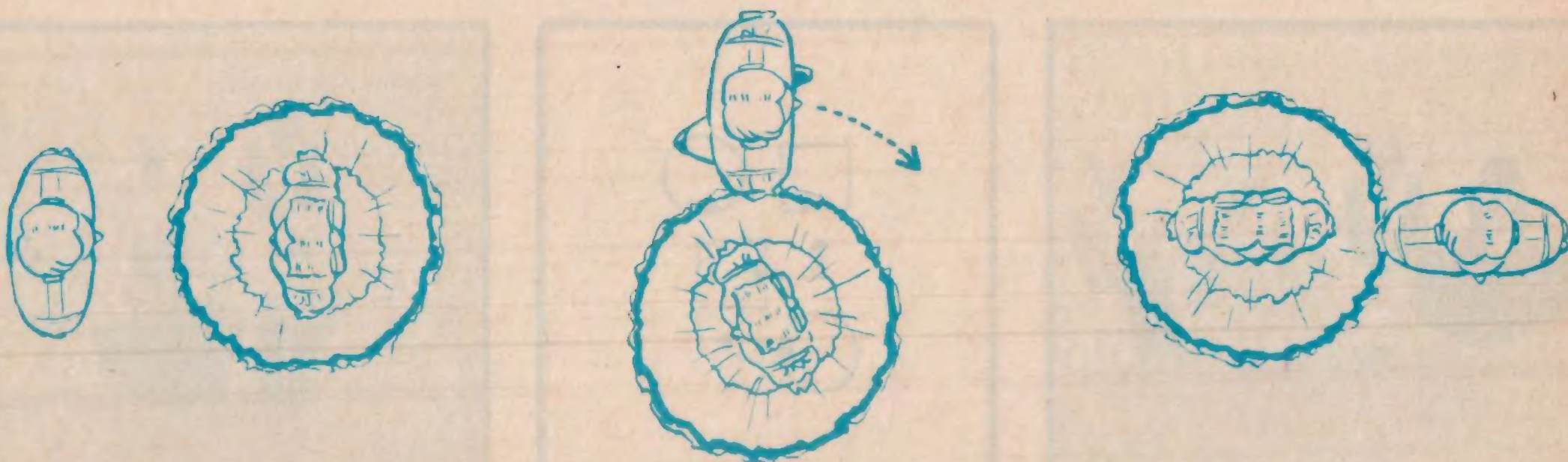
and

STYLING: Arms in natural dance position. Skirt work for the ladies is optional. Hands should be ready to assume appropriate position for the next call. **TIMING:** 4 steps.

(58) SLIDE THRU: Starting formation — facing dancers. Dancers pass thru. A man always turns right one quarter (90°); a lady always turns left one quarter (90°). Dancers end side by side with each other.

STYLING: Arms in natural dance position with skirt work optional for ladies. Hands should be rejoined in the appropriate position for the next call. **TIMING:** SS, heads, or sides, 6; Box, 4 steps.

SLIDE THRU. Remember that the man always turns right one quarter and the lady always turns left.





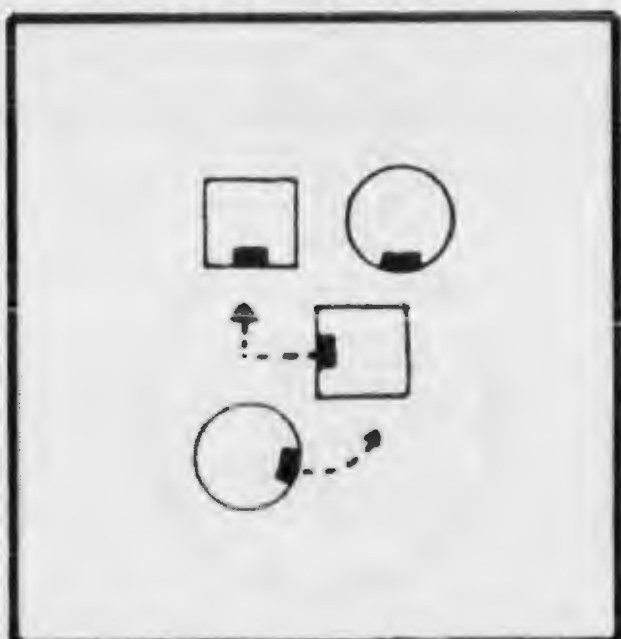
Ends FOLD

(59) FOLD FAMILY: Starting formation — any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold toward ends and vice versa. (a) **BOYS FOLD**, (b) **GIRLS FOLD**, (c) **ENDS FOLD**, (d) **CENTERS FOLD:** Directed active dancers fold toward the inactive dancers using the general rule. (e) **CROSS FOLD:** Starting formation — line, two-faced line, or wave. The directed (active) dancers who

must either both be centers or both be ends, fold toward the farthest inactive dancer by walking in a semi-circle to end facing toward that same dancer. If the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of left hand dancer per the crossing rule) and then fold toward the inactive dancer.

STYLING: *Hand position depends on starting formation, i.e. hands up from a wave, couple handhold from a line or circulate. Using appropriate hand position, the inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.* **TIMING:** *Fold, 2 steps; cross fold, 4 steps.*

Girls FOLD, partner stays put.



Ends CROSS FOLD from a line of four.

Ends CROSS FOLD from an ocean wave



and from a two-faced line.

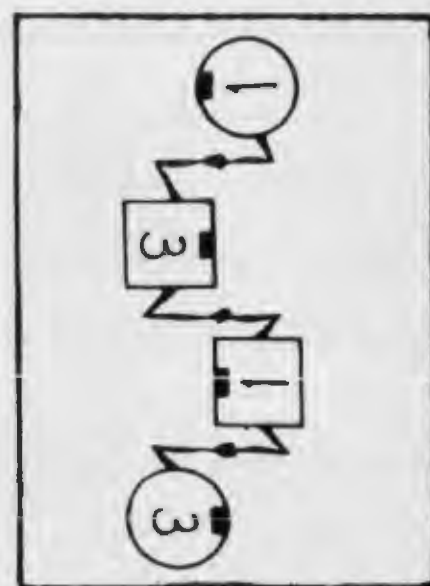
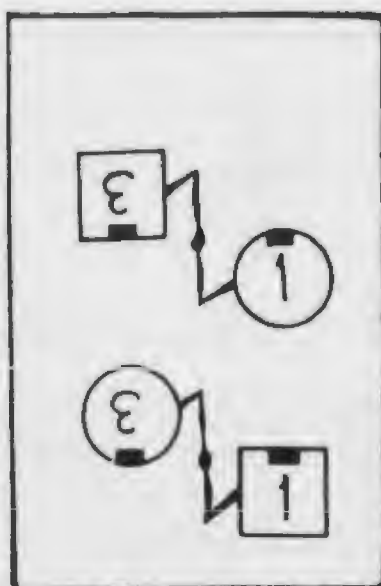
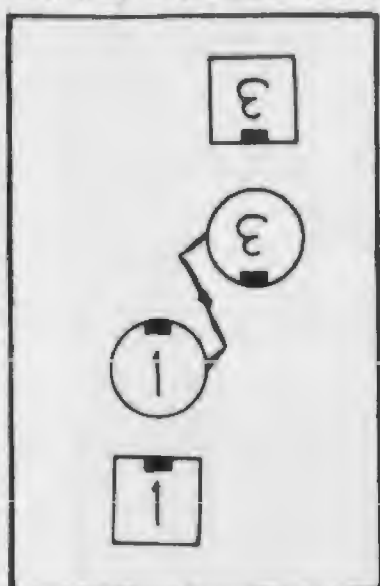


(60) DIXIE STYLE TO AN OCEAN WAVE:

Starting formation — facing couples or facing tandems. From facing couples, the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left hand mini wave and turns one quarter (90°). New center dancers join right hands and form a left hand ocean wave.

STYLING: *Lead dancers initially pulling by in the center should use handshake hold as in right and left grand. When forming mini waves with trailing dancers, dancers must adjust to the right, using hands-up position and same styling as in swing thru. TIMING: SS, heads or sides to the wave, 6; all 4 couples to the wave, 8.*

DIXIE STYLE TO AN OCEAN WAVE



DIXIE STYLE continues next page

DIXIE STYLE TO AN OCEAN WAVE with "live" dancers.



All four couples DIXIE STYLE to a four-handed ocean wave (an allemande thar star). The men make a packsaddle or box star in the center and their handhold with the ladies changes to a forearm hold.



(61) SPIN CHAIN THRU: Starting formation — parallel waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three

quarters (270°) to join the waiting ends and form parallel ocean waves.

STYLING: *Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call.* **TIMING:** *Box, 16.*



SPIN CHAIN THRU — ends hold their position and wait with hands at the ready to form the ocean wave.

Strive for Improvement — For the golfer or the bowler who has learned the rules of the game, striving to improve is a continuing challenge. The same holds true for the person who square dances. Simply learning to get from Point A to Point D in a figure like spin chain thru is not enough. Being able to dance it well and to the music is the test of an accomplished dancer.

62) PEEL OFF: Starting formation — one couple following another, box circulate or Z formation. Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of the new line. Meanwhile, each trailing dancer steps forward and does a U turn back, turning away from the center of the starting formation to become the center dancer of the new line. From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a two-faced line; from a box circulate, dancers may have to take one step forward to adjust to a two-faced line.



PEEL OFF with one couple following another ends in a line of four.



STYLING: Arms should be held in natural dance position and ready to assume appropriate position for the next call. It is important that lead dancers move slightly forward before starting the "peeling" motion. **TIMING:** 4 steps.

PEEL OFF from a Z formation ending in a two-faced line.



(63) TAG FAMILY (a) **TAG THE LINE:** Starting formation — any line with an even number of dancers. **FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated. **HALF TAG:** Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a right hand column formation. (b) **PARTNER TAG:** Starting formation — couple. Two dancers turn to face each other and pass thru. (See 3/4 TAG at end of Plus II movements.)





TAG THE LINE. Dancers move forward to a quarter tag, half tag and into a full tag. Directed to face either right or in, as the movement nears completion they automatically adjust into the ending formation.



PARTNER TAG

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line,

thus avoiding the abrupt military type pivot. **TIMING:** Facing lines with pass thru, tag the line full, 8 steps; three quarters, 7; one half, 6; one quarter, 5 steps. Two-faced line tag the line full, 6 steps; three quarters, 5; one half, 4; one quarter, 3. Partner tag, 3 steps.



CURLIQUE

(64) CURLIQUE: Starting formation — facing dancers (man and lady) The man and lady touch raised right hands to form an arch. The lady steps forward under the arch while turning left face three quarters (270°). Meanwhile, the man walks forward around the lady while turning to the right one quarter (90°). The ending formation is a right hand mini wave.

STYLING: After hands meet, with the back of the lady's hand in the man's palm, hands

revolve around each other maintaining contact and a certain degree of stability in order that the lady can turn comfortably under the man's arm. The movement ends in hands-up position. TIMING: 4 steps from point of contact.

(65) SCOOT BACK: Starting formation — box circulate. Dancers facing in step straight

SCOOT BACK



forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the

right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

STYLING: *Similar to that of turn thru and fold.* **TIMING:** 6 steps.



FAN THE TOP



(66) FAN THE TOP: Starting formation — ocean wave or two-faced lines. The centers of the line or wave turn three quarters (270°) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

STYLING: *Center dancers use hands-up position and styling similar to that of swing thru. End dancers' arms are in natural dance position and hands are ready to assume appropriate position for the next call.* **TIMING:** 4 steps.

(67) HINGE FAMILY: A hinge is a half of a trade. Any two adjacent couples or dancers who can trade can also hinge. (a) **COUPLES**

HINGE: Starting formation — line or two-faced line. Working as a unit, each couple does half of a couples trade to end in a two-faced line at right angles to the original line.

(b) **SINGLE HINGE:** Starting formation — mini wave. Dances do half of a trade with each other to end in a mini wave at right angles to the original mini wave.

(c) **PARTNER HINGE:** Starting formation — couple. Dancers do half of a partner trade to end in a right hand mini wave at right angles to the starting position.

STYLING: *Couples use couple handhold and styling similar to wheel and deal. Single hinge use hands up position. Partner hinge ends in a mini wave, hands up position.* **TIMING:** *Couples hinge 3 steps; partner or single hinge, 2 steps.*

COUPLES HINGE





SINGLE HINGE



PARTNER HINGE



(68) RECYCLE: Starting formation — ocean wave only. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.

STYLING: All dancers, arms in natural dance position, hands ready to adjust for next call as quickly as possible. TIMING: 4 steps.



RECYCLE — just as the movement is ending couples would take normal couple handhold ready to adjust for the next call.



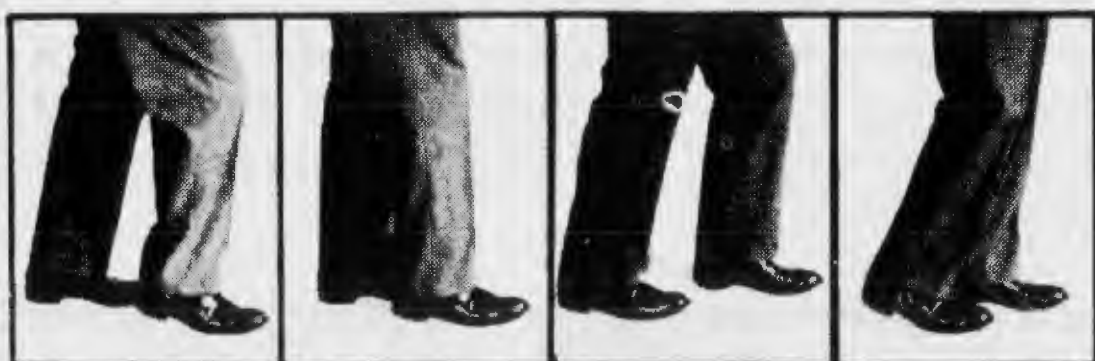
Styling Comments from

CALLERLAB

Arms in Natural Dance Position: Arms should be held slightly bent in comfortable position in anticipation of the next movement.



Dance Step: Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short



with the movement coming mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

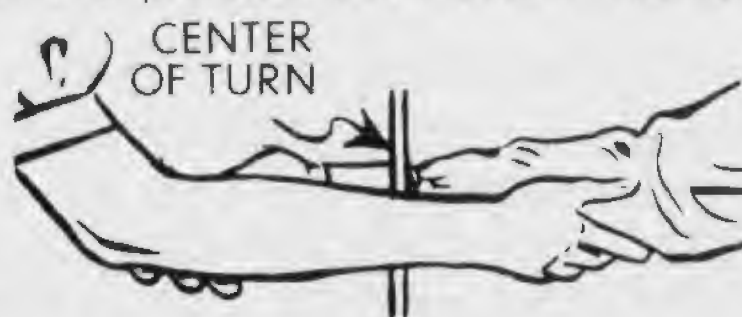
DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up,



right hand dancer turns palms down. Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

Forearm: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work.



The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb



should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.



Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

Hands Up: Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up,



then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.



Box Star/Packsadule: Four men with palms down take the wrist of the man ahead and link up to form a box.



Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

Posture: Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Pull By: The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work: Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.





The turn under of a PROMENADE ENDING TWIRL is smooth and effortless, not a stop-and-go movement. The lady illustrates "turn under". She would right face turn a 1/4 more and both would end side by side.

Promenade Ending Twirl: The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

STYLING FOR BASIC SQUARE DANCE CALLS

Bow (Honors) To Your Partner: Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching the floor, right foot in back. Right hand holds skirt toward center of the square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

To Your Corner: Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable tra-

ditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Lady's left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.



Why Uniform Terminology?

AS A FOLK DANCE of America, square dancing has existed in this country for more than two centuries. Many of the early dances, the contras, quadrilles, squares and rounds are kept alive in their traditional forms by dedicated groups of enthusiasts. Contemporary square dancing, as it is covered in this Handbook, emerged from the traditional but, unlike its ancestor, it has adopted standard calls and uniform methods of styling. While the *old time* dance was more or less restricted to certain areas, the square dance of today, because of its uniformity, is danced in the same manner throughout the world. Standardization makes it possible to learn the calls in one area, to one caller and then dance these same calls, and in the same manner to other callers — *anywhere*. It has taken more than 30 years to reach this point but those who love this activity say — "It was worth it!"

YOUR INDEX OF TERMS

ALL THE TERMINOLOGY contained between the covers of this book is listed here alphabetically. The reference at the right indicates where the full description of this particular movement may be found. The index may also be used as a second check-off list.

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AN ADDED CREDIT to those in the office of SQUARE DANCING magazine who helped to put this Handbook together. To those who prepared and proofread the copy and most especially to Jim Spence, in production, and to June Berlin who came back out of retirement to help in the production — THANK YOU all! — Bob Osgood, editor

ADDITIONAL SQUARE DANCE TERMS

THE BASIC MOVEMENTS covered on the previous pages make up the “basic language” of square dancing. There are other “command” and “directional terms” used by the caller to steer the dancer through the patterns. Much of this is simply descriptive English, used to tell you which way to face, how far to turn and where to go. Here are a few samples.

Break: To release hands, to let go.

Break to a Line: (See Circle to a Line #21.)

Face In—Face Out: Calls for a 90° change of direction.

Face the Sides—Face the Heads: Directs a person to turn his back on his partner and face the outside couples.

Face Those Two: Designated persons will face those with whom they have just been working.

Face to the Middle: A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

Face Your Own: Designates a quarter turn to face partner.

Full Turn Around: The dancers execute a movement that normally has a courtesy turn or arm turn one half (180°) with a full turn (360°) instead. A good follow-up call will direct the dancers' next movement.

Home: For each man, his starting position in the square; for each lady, the home position of the man with whom she is at the time of the call.

Line: (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

On to the Next: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

Quarter More: A one-quarter continuation of

the movement then being executed.

Reverse: The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

Roll Back: If in couples, roll away from partner. If in single file, roll away from center.

Roll Promenade: When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or “Roll Promenade” in Promenade position rather than awkwardly switching from Courtesy Turn position.

Step Thru: The term indicates that when dancers are in an ocean wave, mini wave or tidal wave, they release handholds and take one step forward, passing the adjacent dancer to await the next call.

Straight Ahead: Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar setup, for example, the call Straight Ahead would be similar to a Slip the Clutch.

Those Who Can: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

Tip: One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

Wrong Way: The opposite from the normal or accepted direction.



About the Basic Movements of Square Dancing



THERE WAS A TIME, and not too many years ago at that, when square dancing was limited to only a very few terms, most of which could be learned during just one evening of square dancing. This phase of the activity was what many people refer to as the traditional style of square dancing. If you were new to the activity you would be ushered into the number four spot in the square. There you would have an opportunity to watch couple number one as they visited each couple to do a specific pattern. Then number two would follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

The contemporary form of American Square Dancing is built along different lines. Instead of each dancer memorizing the entire pattern, during his beginner class experience he learns a number of basic movements. The caller in turn will use these movements in a seemingly extemporaneous succession of patterns and the dancer simply follows these *commands*, moving to the beat of the music and allowing the caller to lead him slightly before each call is executed.

Once you have been taught the basic terms in this Handbook, you will be able to dance hundreds of different movements, utilizing these basics in a variety of arrangements and patterns. It may be some time before you can say with assurance that you have *learned* them. Don't be discouraged if at any time the learning seems to come slowly. With practice each movement will become smooth and your dancing will reach its zenith. Happy dancing to you all!



The Sets In Order American Square Dance Society.

ROUNDS *continued from page 48*

WHEELS—TNT 229

Choreographers: Bud and Shirley Parrott

Comment: This routine has a cha cha rhythm. The music is adequate. Cues are on one side of record.

INTRODUCTION

- 1-4 BUTTERFLY BANJO **M face WALL Wait; Wait; R Wheel ½, 2, Two-Step;; R Wheel ½, 2, Two-Step;;**

PART A

- 1-4 **Bk Away, 2, Bk/Close, Fwd; Together, 2, Fwd Two-Step end BUTTERFLY, —; Side, XIB, Side/Close, Turn Bk to Bk; Side, XIB, Side/Close, Turn to OPEN face LOD;**
- 5-8 **Circle Away, 2, Step/Close, Step; Together, 2, Step/Close, Step; Lace Across, 2, Step-Close, Step; Lace Bk, 2, Step-Close, Step M face WALL;**

PART B

- 1-4 **Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF; (R Circle, 2, Step/Close, Step) Side, Close, Fwd/Close, Fwd; (On Arnd, 2, Step/Close, Step) Side, Close, Bk/Close, Bk end BUTTERFLY;**

- 5-8 Repeat action meas 1-4 Part B;

INTERLUDE 1

- 1-3 **Apart, Point, Together, Touch BUTTERFLY BANJO; R Wheel ½, 2, Two-Step;; R Wheel ½, 2, Two-Step;;**

INTERLUDE 2

- 1- **Apart, Point, Together, Touch;**

SEQUENCE: A — A — B — Interlude 1 — A — A — B — Interlude 2 — A plus Ending.

Ending:

- 1-4 **R Wheel ½, 2, Two-Step;; R Wheel ½, 2, Two-Step;; (Twirl) Side, XIB, Side/Close, Side; (Reverse Twirl) Side, XIB, Side/Apart, Point.**

AROUND THE WORLD—

Merry-Go-Round 002-2

Choreographers: Syd and Penny Taylor

Comment: An active waltz routine to pleasant waltz music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch BUTTERFLY M face WALL, —;**

PART A

- 1-4 **Waltz Away, 2, 3; (Wrap) Fwd, 2, 3; Fwd Waltz; Fwd, ¼ R Turn M face WALL, Close in CLOSED;**
- 5-8 **Fwd, Side, Close; Bk, Side, Close; Dip, —, —; Recov, —, —;**

- 9-12 **Waltz Away, 2, 3; (Wrap end facing RLOD) ½ R Turn face RLOD, Side, Close; Bkup Waltz, 2, 3; Bk, Draw, Touch;**

- 13-16 **Fwd Waltz; (Roll Across) In Place, 2, 3 LEFT-OPEN; Fwd, Face M WALL, Close; Thru, Face, Close BUTTERFLY;**

PART B

- 1-4 **Rock Apart, Recov, Fwd end TAMARA; Circle Away; Together to TAMARA; Circle to BUTTERFLY;**

- 5-8 Repeat action meas 1-4 Part B except to end in CLOSED M facing WALL;

- 9-12 **¼ L Turn, Side, Close; ¼ L Turn, Side, Close; ¼ L Turn, Side Close; ¼ L Turn, Side; Close;**

- 13-16 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Face Close;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 **Side, Draw, Close; Apart, Point, ACK.**

HONEYCOMB—Merry-Go-Round 002-1

Choreographer: Dorothy Sanders

Comment: This two-step is not difficult. The music is peppy.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;**

PART A

- 1-4 **Strollin Box; ; ; end OPEN facing LOD;**
- 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd, Lock, Fwd, Lock; Fwd, —, ¼ R Turn M face WALL in BUTTERFLY, —;**

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 **Side, Touch, Side, Touch; Side Two-Step; Side, Touch, Side, Touch; Side Two-Step;**

- 5-8 **Back Apart, 2, 3, —; Together, 2, 3, —; Change Sides Two-Step; Around to Face Two-Step M facing COH;**

- 9-12 Repeat meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B except to end M facing WALL;

INTERLUDE

- 1-4 **Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —; Side, Close, Side, Close; Side, —, Thru, —;**

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 **Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —; Side, Close, Side, Close; Apart, —, Point, —.**

SINGING CALLS

It's never a simple task to select from a large assortment of three and four star releases when only four will be written up in the Workshop. This is *not* a contest and an effort is made from month to month to represent as many of the different labels as possible.

WAKING UP TO SUNSHINE

By Johnnie Scott, Yucaipa, California

Record: Prairie #1073, Flip Instrumental with Johnnie Scott

OPENER, MIDDLE BREAK, ENDING

Heads lead grand parade

Waking up to sunshine singing a favorite song

Doesn't take any time before

I'm singing along

I've hardly had a chance to open my eyes

Doesn't take too long for me to realize

I'm waking up to sunshine

Making sweet love to you

FIGURE:

Heads promenade halfway around

Down the middle square thru four hands

Go all the way then right and left thru

Turn the girl veer left ferris wheel

The centers square thru three hands you see

Swing that corner lady promenade

I'm waking up to sunshine

Making sweet love to you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MR. SANDMAN

By Jon Jones, Arlington, Texas

Record: Kalox #1301, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING

Mr. Sandman bring me a dream

Make her complexion like peaches and cream

Walk around your corner see saw your own

Four men a right hand star and

Turn it once around you roam

The corner lady do a left allemande

Swing your own promenade the land

Oh please turn on your magic beam

Mr. Sandman bring me a dream

FIGURE:

Heads square thru four hands you know

Around that corner lady do sa do and go

Swing thru boys you trade run right

Now bend the line go in and back and

Square thru three hands and now

Swing corner lady promenade somehow

Please turn on your magic beam

Mr. Sandman bring me a dream

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ICE CREAM SODAS & LOLLY POPS

By Johnnie Wykoff, Houston, Texas

Record: Blue Star #2268, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters around

You rollaway and circle left in time

Circle that town halfway around

Left allemande weave down that line

Wind in and out and when you meet

Swing that gal and promenade so neat

Ice cream sodas and lolly pops

At Alice's restaurant

FIGURE:

Heads square thru four hands in time

Split two round one make a line

All eight pass thru do a U turn back

Slide thru circle four half way

Pass to center square thru make it three

Swing corner girl and promenade for me

Ice cream sodas and lolly pops

At Alice's restaurant

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M READY TO GO

By Craig Rowe, Michigan City, Indiana

Record: Chicago Country #9, Flip Instrumental with Craig Rowe

OPENER:

Walk around corner girl come back do paso

Partner left corner right partner left

Make an allemande thar

Men to the middle and back down the line

Slip the clutch left allemande and weave

Hallelujah I'm ready

You swing the ladies round and promenade

Hallelujah I'm ready hallelujah ready to go

MIDDLE BREAK, ENDING

Sides face grand square hallelujah I'm ready

I can hear the voices singing soft and low

Hallelujah I'm ready hallelujah ready to go

Four ladies promenade the middle of the ring

Well get on back swing and

You do a left allemande and promenade

Hallelujah I'm ready hallelujah ready to go

FIGURE:

Come on heads square thru in the middle

Get me four hands you know to the corner

Baby get a right and left thru and go

Come on pass thru trade by and swing thru

Boys run and ferris wheel come on in the

Centers square thru in middle three quarters

Swing your girl and promenade

Hallelujah I'm ready hallelujah ready to go

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DO YOU HAVE YOUR SET?

As you renew your subscription through December, 1985, you'll have the opportunity to order any of these Documentaries in Sound. If you would like to speed up your eligibility, please write to **SUBSCRIPTION DEPARTMENT**, c/o this magazine.

THE 1985 PREMIUM TRACKS

Each month we have been running one series of tracks from each of the four current Premium Records, called for us by four of the Chaparral Record callers.

Basic Program, Band 5

by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
Circle to the left . . . ladies center
Men sashay . . . circle to the left
Lady to the center . . . men sashay
Circle to the left . . . allemande left
Allemande thar . . . shoot the star
Grand right and left . . . meet your honey
Swing once around . . . promenade home

Heads move up to the middle
Square thru four . . . do sa do outside two
Make ocean wave . . . swing thru
Boys trade . . . box the gnat
Right and left thru . . . veer left
Ferris wheel . . . centers pass thru
Touch a quarter . . . girls do U turn back
Right and left thru . . . star thru
Right and left thru . . . dive into center
Centers square thru three quarters
Hello corner . . . left allemande
Grand right and left . . . promenade home

All four ladies chain three quarters
Sides do a star thru . . . California twirl
Do sa do outside two
Make your ocean wave
Swing thru . . . girls circulate outside
Boys trade in middle . . . boys run right
Bend the line . . . star thru
Right and left thru . . . star thru again
Pass the ocean . . . check your wave
Girls trade . . . swing thru . . . boys run
Bend the line . . . star thru . . . dive thru
Centers square thru three quarters
Left allemande . . . grand right and left
Promenade home
Heads star thru
California twirl . . . do sa do outside two
Make your ocean wave . . . swing thru

Boys trade in the middle . . . boys run
Bend the line . . . reverse the flutterwheel
Flutterwheel girls . . . star thru
Right and left thru . . . veer left
Couples circulate . . . bend the line
Right and left thru . . . flutterwheel
Star thru . . . pass thru . . . trade by
Left allemande . . . grand right and left
Promenade home . . . bow to the partner
Corners too

Mainstream Program, Band 5

by Garry Shoemake, Carrollton, Tx

Bow to the partner . . . corners too
Walk all around that corner
Turn your partner left . . . do paso . . . swing in
Make an allemande thar . . . slip the clutch
Left allemande . . . grand right and left
Promenade home

Heads square thru count me four . . . curlique
Scoot back . . . boys run around the girl
Reverse the flutterwheel
Ladies lead to a Dixie style . . . ocean wave
Boys cross fold . . . face that girl
Star thru . . . right and left thru
Flutterwheel . . . star thru
Right and left thru . . . pass to center
Centers square thru three quarters
Find the corner . . . allemande left
Grand right and left . . . promenade home

Sides star thru
Everybody double pass thru . . . peel off
Make a line . . . star thru . . . California twirl
Centers pass thru . . . touch one quarter
Scoot back . . . scoot back
Walk and dodge . . . partner trade
Right and left thru . . . pass thru
Wheel and deal . . . zoom
New centers square thru three quarters
Do sa do . . . make ocean wave . . . swing thru
Boys run around the girl . . . ferris wheel
Centers square thru three quarters
Say hello corner . . . left allemande
Grand right and left . . . promenade home

Head two couples pass thru
Cloverleaf . . . new centers square thru three
Split those two . . . get around one
Make a line . . . star thru . . . California twirl
Right and left thru . . . veer left
Ladies trade . . . couples circulate
Bend the line . . . star thru . . . veer left
Ferris wheel . . . centers touch a quarter
Scoot back . . . scoot back
Left allemande . . . grand right and left
Promenade home

Side two couples do a right and let thru
Same two flutterwheel
Right and left thru . . . same two lead right
Do sa do . . . left allemande
Bow to the partner

Plus Program, Band 5
by Ken Bower, Hemet, California

Bow to the partner . . . corner too
Circle to the left . . . allemande left
Go forward two . . . allemande thar
Remake your thar . . . remake the thar
Everybody slip the clutch . . . skip one
Turn back . . . grand right and left
Promenade home . . . head pair star thru
Double pass thru . . . track II . . . swing thru
Boys run . . . boys roll . . . girls trade
Girls roll to face . . . girls do sa do
Make an ocean wave in the middle
Ping pong circulate . . . boys swing thru
Ping pong circulate . . . girls swing thru
Girls turn thru . . . boys courtesy turn her
Make a line
Pass the ocean . . . single hinge
Follow your neighbor . . . don't spread
Catch her by the left . . . left swing thru
Girls run around this boy
Couples circulate . . . bend this line
Right and left thru
Everybody pass the ocean
Explode the wave . . . partner trade
Pass thru . . . bend the line . . . pass thru
Wheel and deal . . . zoom
Right and left thru . . . substitute
In the middle with right and left thru
To a Dixie grand . . . on the third hand
Box the gnat . . . right and left grand
Meet the girl . . . promenade home

Sides square thru four . . . curlique
Follow your neighbor . . . spread
Girls trade . . . relay the deucey
Recycle . . . veer left
Girls hinge . . . diamond circulate
Flip your diamond . . . girls trade
All eight circulate . . . swing thru
Boys run around this girl . . . bend the line
Pass thru . . . wheel and deal
Centers right and left thru . . . full around
Single circle to ocean wave . . . boys trade
Girls fold . . . peel your top
Right and left thru . . . star thru
Square thru three . . . everybody trade by
Left allemande . . . promenade home
Walk all around the corner lady
Turn mother by the left
Head ladies center with teacup chain
Bow to the partner . . . corner too

A-1 Program, Band 5
by Ken Bower, Hemet, California

Bow to the partner . . . corner too
Side ladies chain across
Head couples wheel thru . . . swing thru
Boy run . . . bend the line . . . curley cross
Right and left grand . . . promenade home

Side couples square chain thru
Circle up four . . . make two lines . . . star thru
Pass thru . . . right roll to wave
Acey deucey . . . boys run around this girl
Crossover circulate . . . turn and deal
Curley cross . . . Make a U turn back
Pass in . . . double pass thru . . . peel off
Line of four . . . right and left thru
Pass thru . . . ends bend . . . split square three
Partner trade . . . touch a quarter
Transfer the column . . . quarter thru
Explode the wave . . . explode the line
Everybody make a U turn back
Right and left thru . . . slide thru
Allemande left . . . promenade home

Heads right and left thru . . . left wheel thru
Swing thru . . . boys run around one
Tag the line . . . face in . . . half breed thru
Pass thru . . . wheel and deal
In the middle step to an ocean wave
Chain reaction . . . swing thru everybody
Explode and right and left thru . . . star thru
Pass thru . . . trade by . . . step to a wave
Girls hinge . . . facing diamond circulate
Flip your facing diamonds
Crossover circulate . . . boys cross run
Girls trade . . . bend the line
Right and left thru . . . pass thru
Wheel and deal . . . in the middle star thru
Pass thru . . . cross cloverleaf
Others triple star thru . . . chase right
Single hinge . . . fan the top
Everybody grand swing thru
Grand swing thru again . . . recycle
Line of four . . . right and left thru
Pass thru . . . wheel and deal
In the middle right and left thru
Pass thru . . . touch a quarter
Split circulate once and a half . . . and the girls
Swing thru . . . everybody diamond circulate
Flip your diamond . . . girls trade
Single hinge . . . scoot back . . . boys run
Pass thru . . . wheel and deal
In the middle square thru three
Allemande left . . . promenade home
Walk all around the left hand lady
Seesaw the pretty little doll
Bow to the corner

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CALLER of the MONTH



Ron Everhart, Hartford City, IN

TEN YEARS AGO, while in Woodbridge, Virginia, Ron and his wife, Judy, started square dancing and became members of the Woodbridge Hi-Steppers and the Grand Squares of Arlington. A year later, interested in calling, Ron took a course in choreography, but it was not until the Everharts' arrival in Germany that a calling career was seriously formulated. As a military family, they were subject to transfers and left for Heidelberg in 1976, where they became members of the Hoedowners Square Dance Club and the Carousel Round Dance Club. Shortly after, due to the transfer of the Hoedowners' regular caller, Ron took over the mike as the group's new club caller. From this point on, Ron's leadership responsibilities increased rapidly.

He became a full member of the European Callers' and Teachers' Association at a jambo-ree in Shape, Belgium. Three months later, at the Fall Roundup in Augsburg, Germany, he was elected Vice-President, and by 1978 was President of the ECTA. Ron and Judy taught five square dance classes in Germany and following a cuers' course, Judy became an asso-

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ciate member of ECTA.

The Everharts returned to the United States in July, 1979, and continued a busy square dance schedule. Ron is now club caller for the Tri-River Squares, Crown City Squares, Christmas City Squares and Limberlost Squares. On the traveling circuit, he is known in eight states and nine foreign countries. He and Judy are the Northeast Area Caller Directors for the Indiana Dancer Association and Ron joined Callerlab in 1980.

The eighties started in an exciting way for this dedicated leader and it looks as if they will provide more challenge and recognition. Ron has already launched four recordings under the Dynamic label and we are pleased to note that as a 1985 SIOASDS Sweepstakes winner, he has earned one of its grandest prizes — a recording contract with Prairie-Mountain-Ocean-Desert. Congratulations and good luck! We'll be hearing more of Ron Everhart.

LETTERS, continued from page 3

Moses and Salty Dog. I would like to hear from other teen groups as to such suitable records. What are you dancing? Anyone got a spare Shakin? Thanks.

Norm Wright
21448 122 Avenue
Maple Ridge, BC V2X 3W6

Dear Editor:

I read in just about every issue a letter from someone or an article which deplores all the new calls, and sounds a call to return to the simpler days of the "way it used to be." Without their saying so, it must be inferred from

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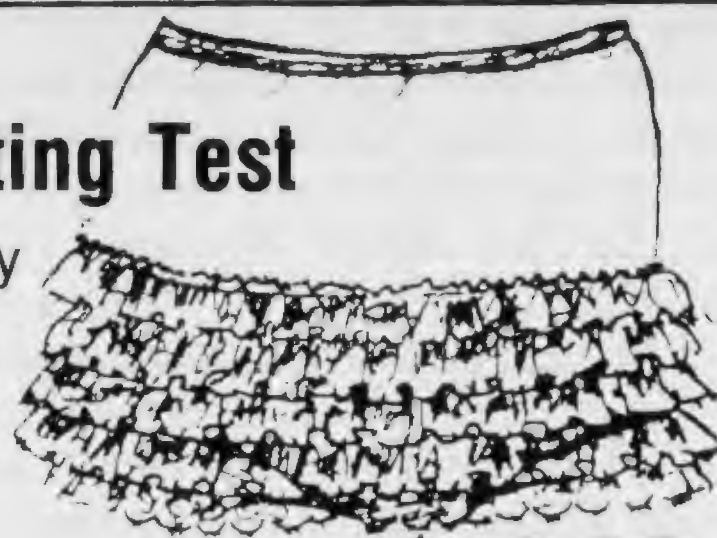
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the articles that the writers only dance once a month or occasionally at best. The writers of these kinds of articles distress me somewhat in deploring what a large portion of dancers enjoy doing. They seem guilty of the same thing they accuse others of, which is trying to get the entire world of square dancing to do things just the way they think it should be done. Much of the enjoyment of square dancing is being able to progress to the level at which a dancer feels comfortable and staying there, or progressing further through the

Callerlab defined levels as one wishes. We dance at the Plus level at our club on a weekly basis. I think it would be difficult to maintain proficiency dancing A-1 or higher if you only danced once a week at most. At the same time, I know that dancing weekly at the level of the first 50 basics is not what I would enjoy either. The abilities of the caller affect all this, since some of the best callers use the basics in ways I find very interesting. Which brings one to DBD, or dancing by definition, APD to use the former term. As I implied, why don't



Bob
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these people who dance only occasionally at the basics level do their thing and enjoy it? Others who dance at a different level more frequently will do our thing and also enjoy doing so. Then square dancing will be the great recreational activity it really has the potential for and will not have to suffer the dissensions from within.

Lyle Morrow
Mesa, Arizona

Dear Editor:

We are a fast growing square dance club in

Okinawa, Japan. We are the Skoshi Squares. We are really trying to promote square dancing so we raffle/door prize a year's subscription to your magazine. This was won by our club cuer. What better door prize for a cuer!

Walter and Debra Burr
APO San Francisco, California

Dear Editor:

Just a note to let you know that we enjoy your magazine even if I don't always agree with what is said. The February issue had a letter from a gentleman who does not appre-

Meg Simkins

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ciate APD (DBD) at the Mainstream level. I feel there should be more, not less, of this. It challenges us to use our "noggin's" as well as our feet . . . Incidentally some of your readers may be interested in our club. I believe it is unique. We, 25 couples, are a motorcycle square dance club. No, we don't square dance on bikes. We do, once a month, tour to various clubs in the Pacific Northwest to attend club dances and festivals. We normally have one to three squares traveling together. We hope we are giving an enlightened perception of what

some bikers are — responsible adults who enjoy two great activities — bike touring and square dancing.

Jim Wall
Salem, Oregon

Dear Editor:

Am not renewing as I have quit the scene. At age 70 I would love to go dancing for fun, not for a constant workshop and learning process, which is just what square dancing is.

Louise Lamoreaux
Wilkes-Barr, Pennsylvania



Joe
Saltel



Bob
Stutevoss



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WORLD, continued from page 43

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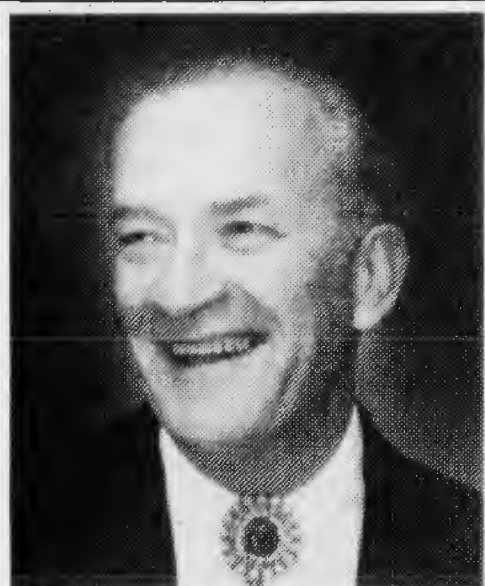
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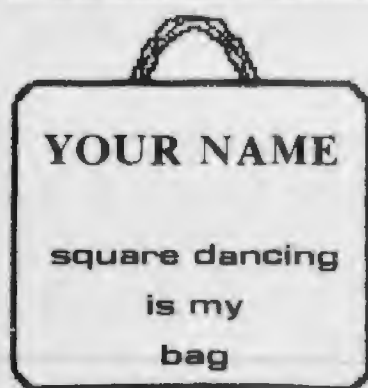
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SINGING CALLS

YOU LIFT ME UP — Blue Star 2267

Key: G Tempo: 128 Range: HB
Caller: Al Brownlee LG

Synopsis: (Break) Grand parade heads go — (Figure) Heads promenade halfway — sides right and left thru — heads square thru four — make a wave — relay the deucey — swing — promenade.

Comment: This recording has average tendencies but offers a relay the deucey and grand parade. The melody is not likely to offer any problem. Al is clear in his projection of commands. Rating: ☆☆☆

I LOVE TO HEAR DAVE DUDLEY — CW 2002

Key: C Tempo: 128 Range: HA
Caller: Dave Crissey LA

Synopsis: (Break) Four ladies chain — girls roll half sashay — circle left — girls roll half sashay — circle left — allemande corner — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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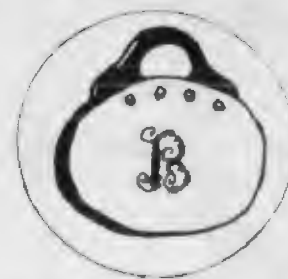
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more — pass thru — do sa do — make a wave
of four — swing thru two by two — boys trade
— swing corner — promenade.

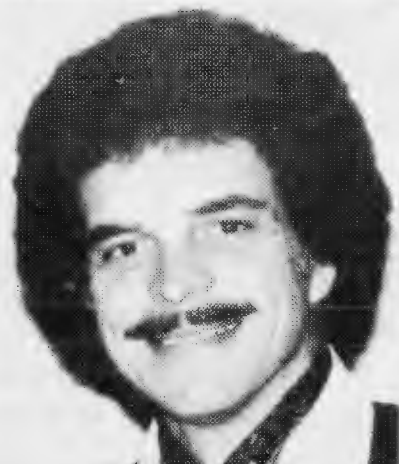
Comment: A very special welcome to a recording company in Germany that uses European and American callers. This record features an American caller. Music is well recorded and the quality of instrumentation is good. The figure is Mainstream and above average.

Rating: ☆☆☆☆

WAKING UP TO SUNSHINE — Prairie 1073
Key: C Tempo: 132 Range HD
Caller: Johnnie Scott LA

Synopsis: Complete call printed in Workshop.
Comment: A real nice job of calling by Johnnie. The tune may not be easy for some callers though he makes it sound so easy and relaxed. The music is adequate and average. The choreography is Mainstream. A nice release. Rating: ☆☆☆☆

THE PRETTIEST LADIES — FTC 32049
Key: E Flat Tempo: 132 Range HD
Caller: Paul Hartman LD
Synopsis: (Intro & break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing —



Paul Marcum



Larry Letson

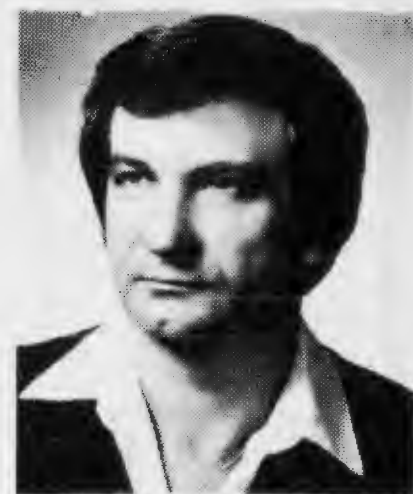


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- ESP 208 You Are My Sunshine by Elmer & Bob
- ESP 207 On The Road Again by Elmer & Larry
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promenade (End) Four boys promenade —
home do sa do — allemande left corner —
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partner — bow to corner (Figure) Heads
promenade halfway — down middle star thru
— pass thru — swing thru outside two — boys
run right — ladies hinge — diamond circulate
— flip the diamond — girls trade — boys run
— boys trade twice — keep this girl —
promenade.

Comment: A lively up tempo release that offers
Plus movements of diamond circulate and flip
the diamond. The music has nice balance and
is well recorded. The overall choreography is
well timed. Rating: ☆☆☆

JOHNNY BE GOOD — Ocean 13

Key: A Tempo: 132 Range HC Sharp
Caller: Bob Householter LE

Synopsis: (Intro & end) Sides face grand spin or
grand parade (Break) Four ladies chain —
rollaway — circle left — four ladies rollaway —
circle left — allemande left — weave ring —
swing — promenade (Figure) Heads lead
right — do sa do — make a wave — girls
circulate — fan the top — right and left thru —
slide thru — pass to center — square thru
three hands — swing corner — promenade.

Comment: The calling on the performance of the
grand spin is elementary. The figure has a few
twists that make it interesting. The music is
adequate but does not project a full sound.

Rating: ☆☆☆

AROUND THE WORLD — Petticoat Patter 119

Key: B Flat Tempo: 132 Range HD
Caller: Toots Richardson LD

Synopsis: (Break) Four ladies chain — chain
back home — join hands circle left — al-
lemande left corner — all eight spin the top —
slide thru — left allemande — swing — prom-
enade (Figure) One and three promenade
halfway — down middle right and left thru —

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star thru — double pass thru — centers in cast off three quarters — pass thru — half tag and trade — girls U turn back — all promenade.

Comment: A popular melody due for a revival. The music has a nice beat and balance. The choreography has some nice moves not usually offered and they are Mainstream. An overall good release. Rating: ☆☆☆☆

MR. SANDMAN — Kalox 1301

Key: G **Tempo:** 128 **Range** HB
Caller: Jon Jones **LA**
Synopsis: Complete call printed in Workshop.
Comment: A nice release with a familiar melody

known to all. Jon does a real nice job in the recording. The musical background is most adequate. Figure is average Mainstream and the choreography is well timed.

Rating: ☆☆☆☆

I'M READY TO GO — Chicago Country 9

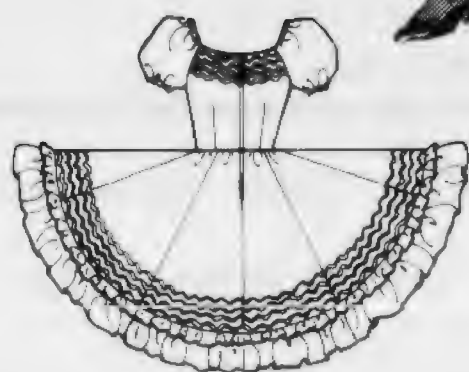
Key: B Flat **Tempo:** 136 **Range** HD
Caller: Craig Rowe **LF**

Synopsis: Complete call printed in Workshop.
Comment: A really quick moving dance that has a toe-tapping rhythm. Some may wish to slow it down a little. The background voices add to the release. The figure is closely timed. An

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B-329-B **Mabel Murphy** Two-Step by Ted & Luella Floden; 1st music only; 2nd, cues by Charlie Proctor

overall good release and should be an exciting number to call. Rating: ☆☆☆☆

HANGIN' UP MY TRAVELIN' SHOES — Prairie 1072

Key: C **Tempo: 128** **Range HC**
Caller: Renny Mann **LB**

Synopsis: (Break) Four ladies chain across — chain back home — do paso — partner by the left-corner by the right — partner left — head ladies center with tea cup chain (Figure) Heads pass to the ocean — those ladies trade — recycle — pass thru — swing thru two by two — boys run to the right — wheel and deal

— right and left thru — dive in square thru three hands — swing corner — promenade.

Comment: A nice relaxed beat on this release and the melody line is not too difficult. The opener has a tea cup chain and the figure is Mainstream. The tune has a country western sound. Renny can be heard well by dancers. Rating: ☆☆☆☆

SOMETHING IN MY HEART — Lore 1216

Key: C **Tempo: 130** **Range: HC**
Caller: Bob Graham **LB**

Synopsis: (Intro) Circle left — left allemande — come back do sa do — men star by left — turn

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partner by right — left allemande — swing — promenade (Break & end) Four ladies chain across — join hands circle left — ladies in — men sashay — ladies in — men sashay — left allemande — weave — swing — promenade (Figure) Head two square thru four — corner do sa do — swing thru two by two — boys run to right — tag the line — face to right — boys cross run — girls trade — wheel and deal — swing corner — allemande left — come back promenade.

Comment: Good musical accompaniment to a figure that is very closely timed. Dancers have to keep on their toes and it makes the choreog-

raphy a little challenging. Words seem to come rather quickly for callers in some places. Well recorded. Rating: ☆☆☆

IT'S A SMALL WORLD — Blue Star 2269

Key: G **Tempo:** 132 **Range** HC
Caller: Johnnie Wykoff **LB**

Synopsis: (Break) Four ladies center — circle left three quarters — back right out — circle halfway around — rollaway away — weave ring — do sa do — promenade (Figure) Head two couples square thru four — corner do sa do — swing thru — boys run to right tag the line all the way thru — face right — wheel and

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deal — turn thru — left allemande — come back promenade.

Comment: This melody always reminds this reviewer of Disneyland. The tune is still popular and deserves rerecording. Music is average. Figure is Mainstream and can be used easily. Clear calling by Johnnie. Rating: ☆☆☆

MISSIN' MISSISSIPPI — Prairie 1075

Key: C **Tempo: 130** **Range HC**
Caller: Al Horn **LA**

Synopsis: (Break) Circle left — men star right — allemande left — weave — swing — promenade (Figure) Heads pass thru — partner trade — reverse the flutter — sweep a quarter — pass thru — right and left thru — slide thru — square thru — trade by — swing corner — promenade.

Comment: Al has a style of his own on singing calls that few could duplicate. The tune is not familiar to this reviewer. Figure is Mainstream and music is good. Al seems to offer a message in his calling. Rating: ☆☆☆

THE GOOD OLE DAYS ARE RIGHT NOW — Thunderbird 239

Key: C **Tempo: 130** **Range HB**
Callers: Gabby Baker & Chuck Mashburn **LA**

Synopsis: (Intro & break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (End) Sides face grand square — join hands circle left — left allemande — promenade — allemande left — swing (Figure) Heads lead right touch a quarter — ends circulate — while centers trade — boys run right — slide thru — right and left thru — dive thru — square thru three hands — corner swing — left allemande — promenade (Alternate figure) Heads promenade halfway — sides pass thru — partner trade — reverse the flutter — sweep one quarter more — pass thru — do sa do —

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eight chain four — swing corner —
promenade.

Comment: Nice harmony by the callers and
clear recording production on voice over mu-
sic. The melody line does not seem difficult.
The figure has a little more flair than some Plus
on alternate figure. The overall music is good
with fine piano. Rating: ☆☆☆☆

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Blue Star 2268

Key: D Tempo: 126 Range HD

Caller: Johnnie Wykoff LA

Synopsis: Complete call printed in Workshop.

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- LR 10099 Take A Letter Maria/I Love You — David Moody
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- LR 10100 Red Neck Girl — Carlton Moody and
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Comment: A really relaxing release that would
program nicely as a middle of the evening call.
Johnnie comes across very clearly and the
choreography offered is welcomed at a 126
beat for the dancers. Both music and figure
are adequate. Rating: ☆☆☆☆

GYPSY WOMAN — CW 2003

Key: C Minor & D Minor

Tempo: 128
Range HB Flat
LC

Caller: Dave Crissey

Synopsis: (Break) Four ladies promenade —
swing at home — join hands circle left — al-
lemande left corner — weave ring — swing —



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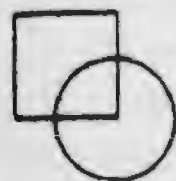
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Dixie Dreamin'—D. Nordbye CHNK 067
Don't Call Him A Cowboy—E. Sheffield ESP 131
Eight Days A Week—T. Oxendine ... RH 508
Get Back—M. Johnstone WK 005
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G. Wheatley & A. Horn PR 1079
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Katy—J. Briscoe SH 5002
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Maggie—E. Sheffield ESP 130
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promenade (Figure) Head couples promenade halfway — down middle square thru four hands — right and left thru — veer to left — ferris wheel — centers square thru three quarters — swing corner — promenade.

Comment: Good music and one of the first for a German record company entering the field. The choreography is average but workable Mainstream. The calling is clear and the overall production on this label is above average. We wish them good luck. Rating: ☆☆☆☆

AIN'T NO CURE FOR THE ROCK & ROLL — Ocean 14

Key: A **Tempo:** 128 **Range** HE
Caller: Greg Edison **LE**

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads promenade halfway — right and left thru — square thru four — do sa do — eight chain four — swing corner — promenade her home (Alternate figure) Heads square thru four hands — meet corner slide thru — pass thru — bend the line — load the boat — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Another rock and roll release that is fairly average in the overall view of this reviewer. The cue sheet offers both a Mainstream and Plus figure. Greg comes across clearly. Rating: ☆☆☆

GIMME ONE MORE CHANCE — Big Mac 066

Key: D **Tempo:** 130 **Range** HB
Caller: Ron Mineau **LA**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) One and three square thru four — swing thru — boys run right — ferris wheel — pass thru — do sa do — touch one quarter — scoot back — swing corner — promenade.

Comment: A tune that seems to have quite a few

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words to fit into the calling. There are one or two minor keys. The music has a nice feel. Figure is Mainstream. Rating: ☆☆☆

HOEDOWNS

TURKEY IN THE STRAW — Blue Star 2266

Key: G **Tempo: 128**

Music: Houston Ramblers — Fiddle, Bass, Drums, Banjo

STAR FLICKER — Flip side to Turkey In The Straw

Key: A **Tempo: 134**

Comment: Turkey in the Straw is well recorded



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and has a very traditional sound but wonder how many callers will utilize this one. Certainly could be used in the traditional field. Star Flicker has a very strong after beat. A good hoedown with muted fiddle. This reviewer leans toward Star Flicker. Rating: ☆☆☆

ROUND DANCES

THE TEABERRY SHUFFLE — Hi-Hat 918

Choreographers: George and Bobbie Stone

Comment: This is not a new recording but a new routine written to this Tijuana Brass type music.



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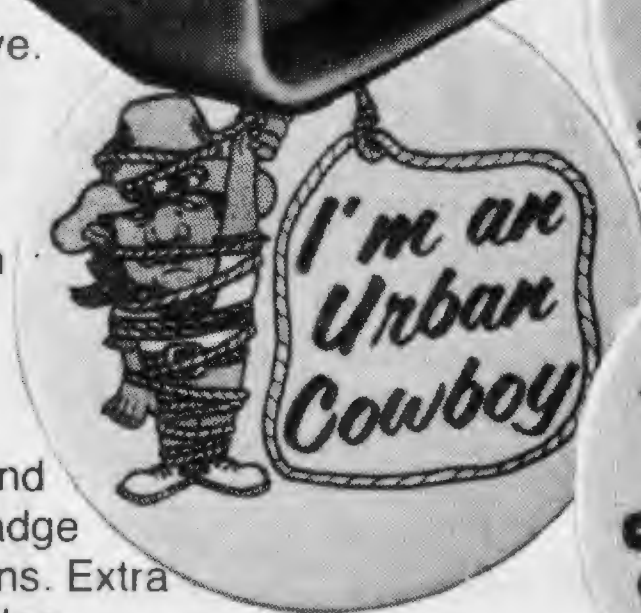
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Choreographers: Jess and May Sasseen

Comment: This pleasant waltz routine was writ-
ten up in SQUARE DANCING Magazine Feb-
ruary, 1979.

EITHER WAY IS O.K. — Windsor 4775

Choreographer: Mona Cremi

Comment: An easy two-step with good peppy
music.

CECILIA — Flip side to Either Way Is O.K.

Choreographers: Peter and Beryl Barton

Comment: An enjoyable cha cha routine with
very good Latin music.

IDEAS, continued from page 10

title: Levis 'n Lace Attract 20 Square Beginner
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RECENT RELEASES

- RH 214 **Right Or Wrong**
- RH 215 **Attitude Adjustment**
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able leadership of President Bernie and Laurie Fernandez and caller Jack Murray, offered 16-weeks of **FREE** lessons to all comers. No, you didn't have to join the club in advance and pay club dues as some clubs have advertised free lessons. This was a straight-out, honest-to-goodness free set of 16 lessons including refreshments.

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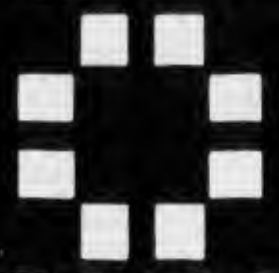
club keeping half to pay expenses. Laurie reports that sales are easy since the students appreciate those free lessons and refreshments.

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So there you have it. Situations differ from one area to the next and it just might be, if your club is looking for a proven idea, that it might like to adapt this one to existing conditions and give it a try.

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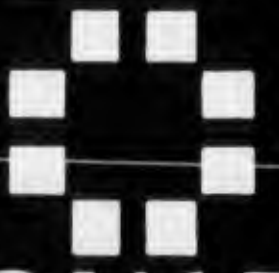


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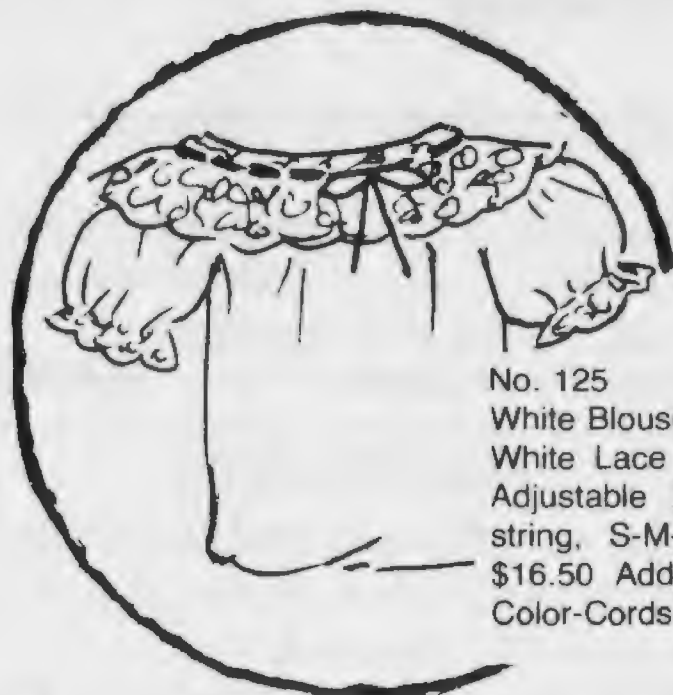
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MILEPOSTS

In recent months several dedicated square and round dance leaders have passed on. They will all be greatly missed.

Shirley Parrott, Albany, Oregon, February. Active as director in Roundalab and Legacy; round dance choreographer who, with husband, Bud, perhaps was best known for Birth of the Blues which introduced the fishtail.

Leonard Parks, Raytown, Missouri, March. Along with wife, Norma, taught rounds for several clubs and were active in the Missouri and Kansas Round Dance Associations.

Al Moses, Brooklyn, New York, March. Square dance caller who, with wife, Edith, founded King's Squares and Al'e'Mo Squares.

Samuel (Stub) Davis, Waurika, Oklahoma, March. Well-known in southern Oklahoma and northern Texas as a caller/teacher; served with Cleo, his wife, on the boards of the State and National Square Dance Callers Assn.

Billie Sager, Los Angeles, California, April. Past President of Southern California RDTA and taught rounds with husband, Ivan, for a number of clubs.

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June 21 Clovis, NM — Al & Bob Graham
June 22 St. Ann, MO — Tom
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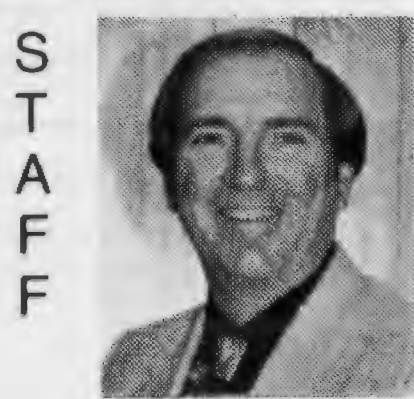
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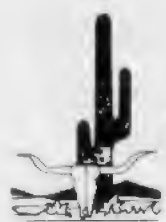
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- June 7-8 — Happy Hopper Hay Days, Clark County S/D Center, Vancouver, WA — 5014 NE 20th Ave., Vancouver 98663
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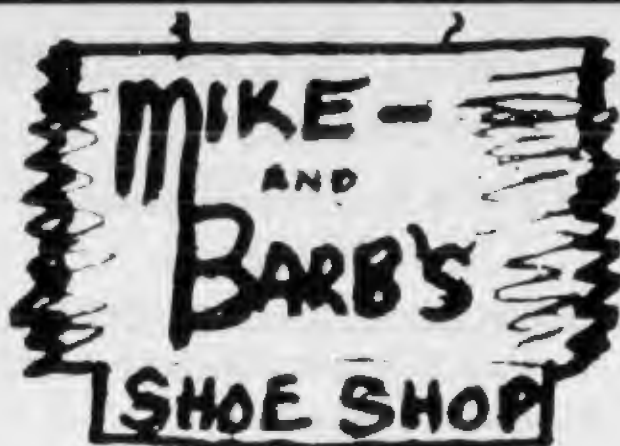
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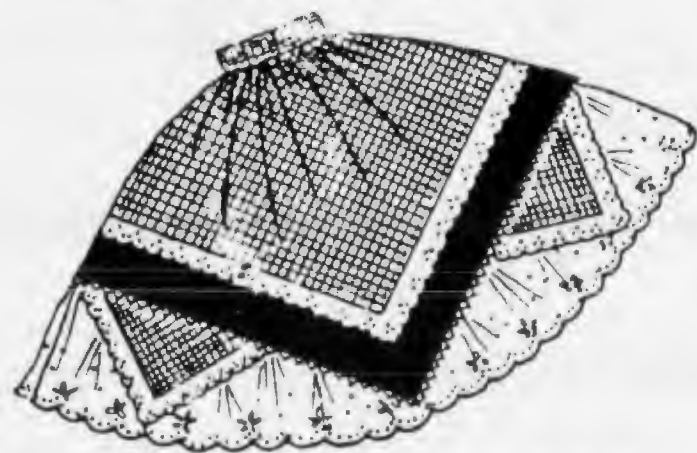
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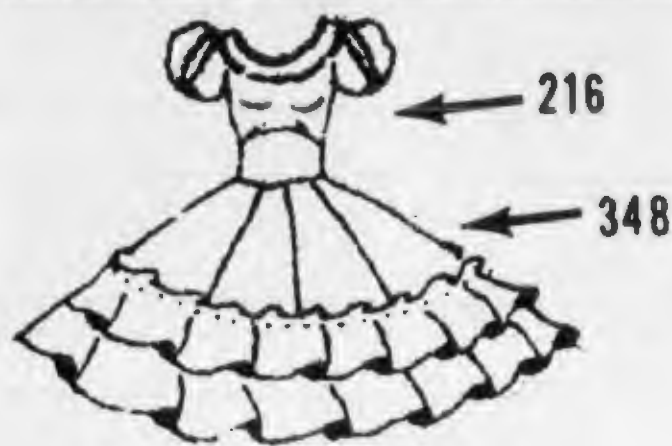
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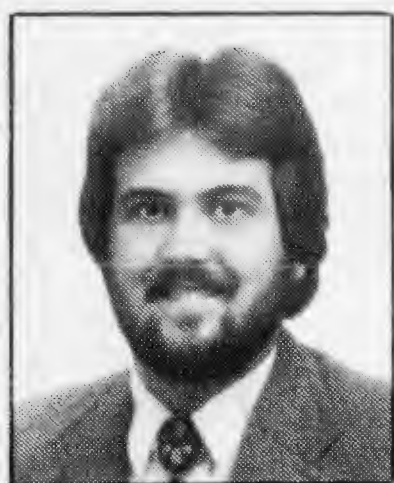
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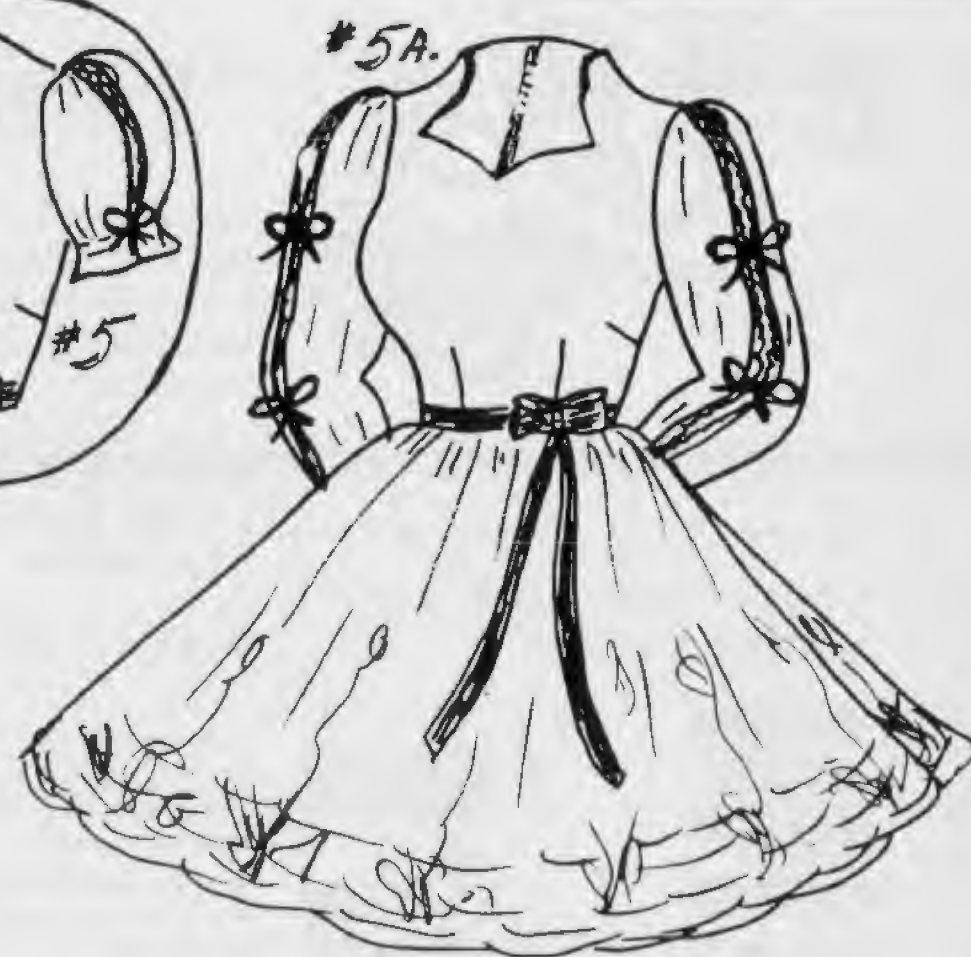
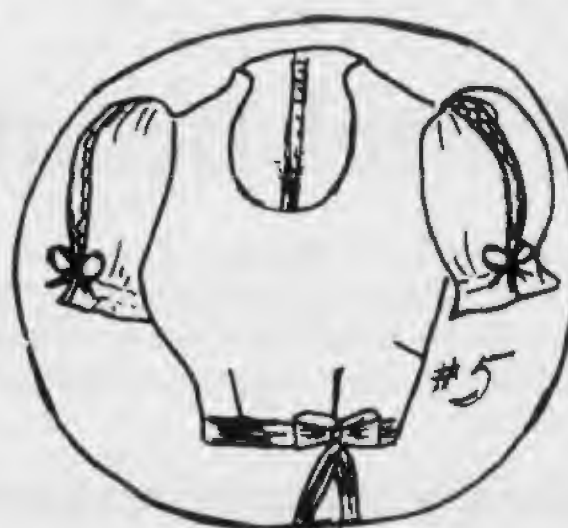
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As noted in last month's magazine, additional mobile parks and RV areas for square and round dancers in Texas reached the office too late to be included. Please add the following locations to those given in the May issue.

Alamo Palms Mobile Park, 1341 Bus. Hwy. 83, Alamo (Ralph Silvius)

Alladin Villas, So. Stewart Rd., Mission (Chuck Bryant/Anne Brownrigg)

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FT-115 **Houston (Means I Am One Day Closer To You)** by Vic

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FT-113 **Crocodile Rock** by Phil

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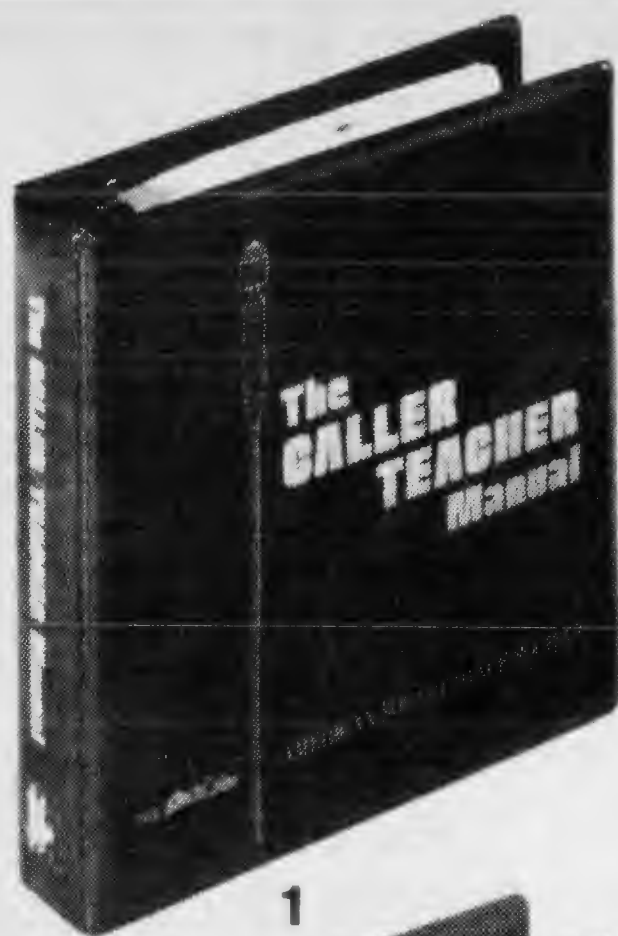
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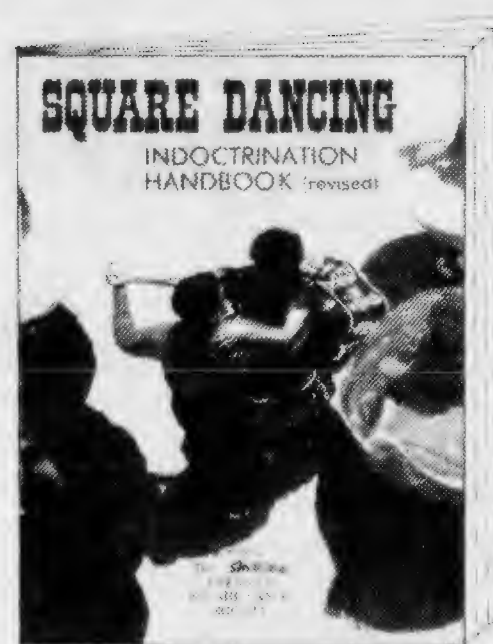
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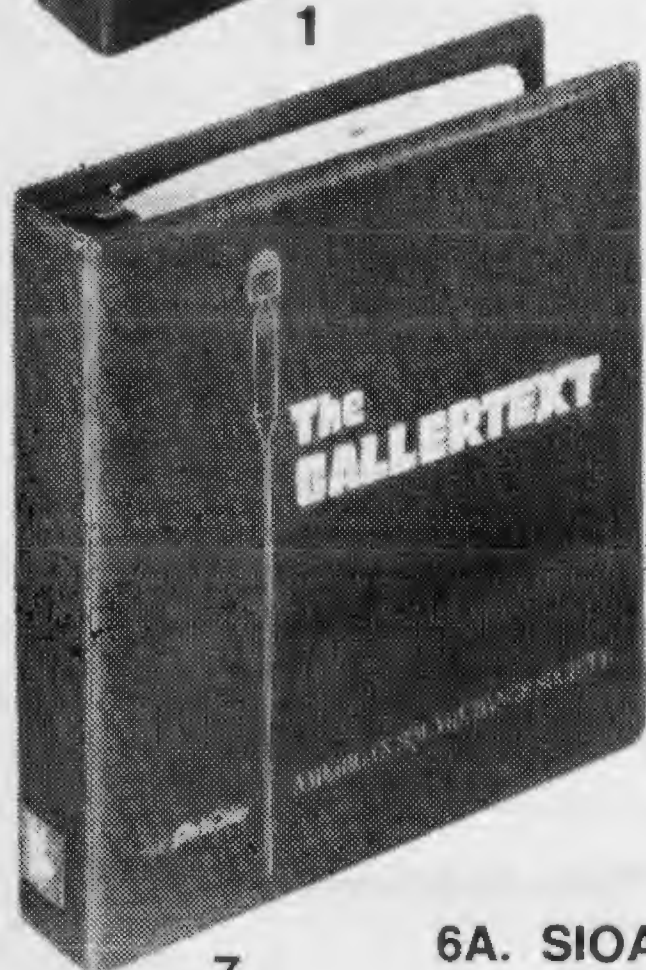
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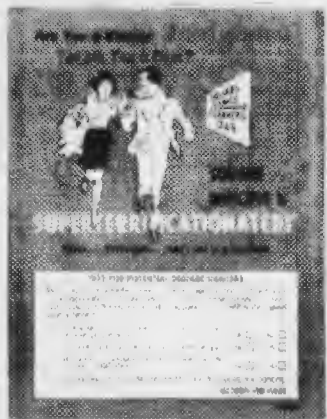
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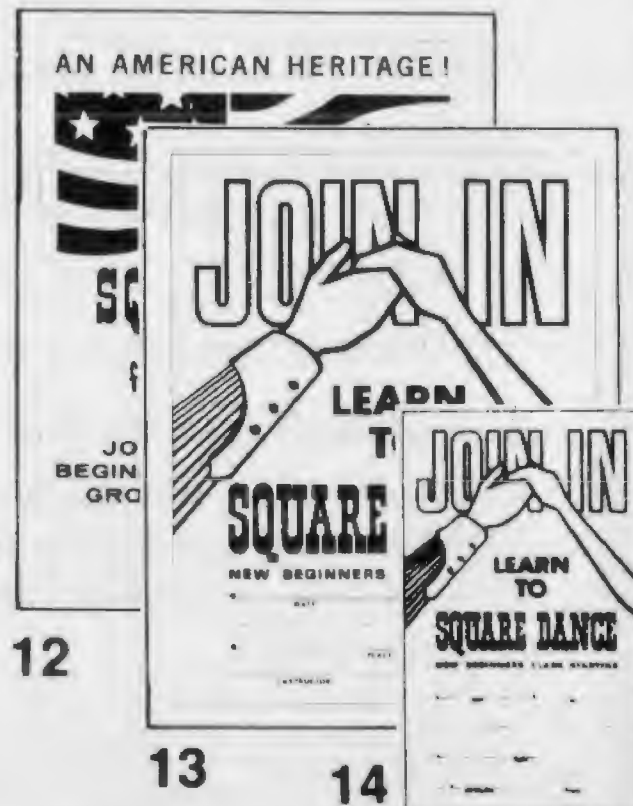


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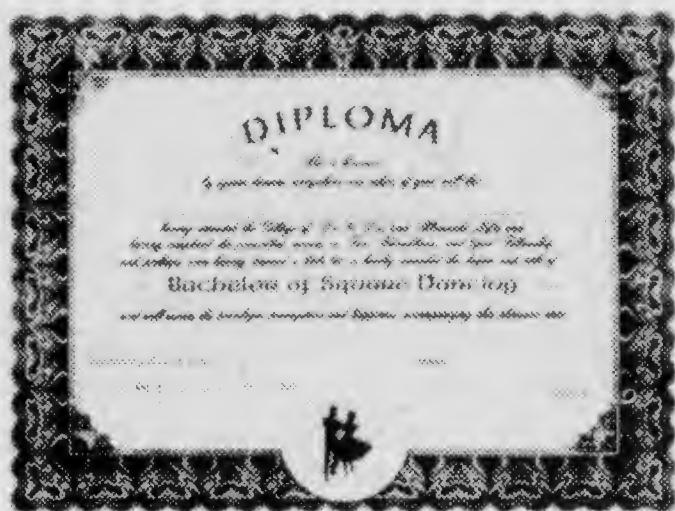
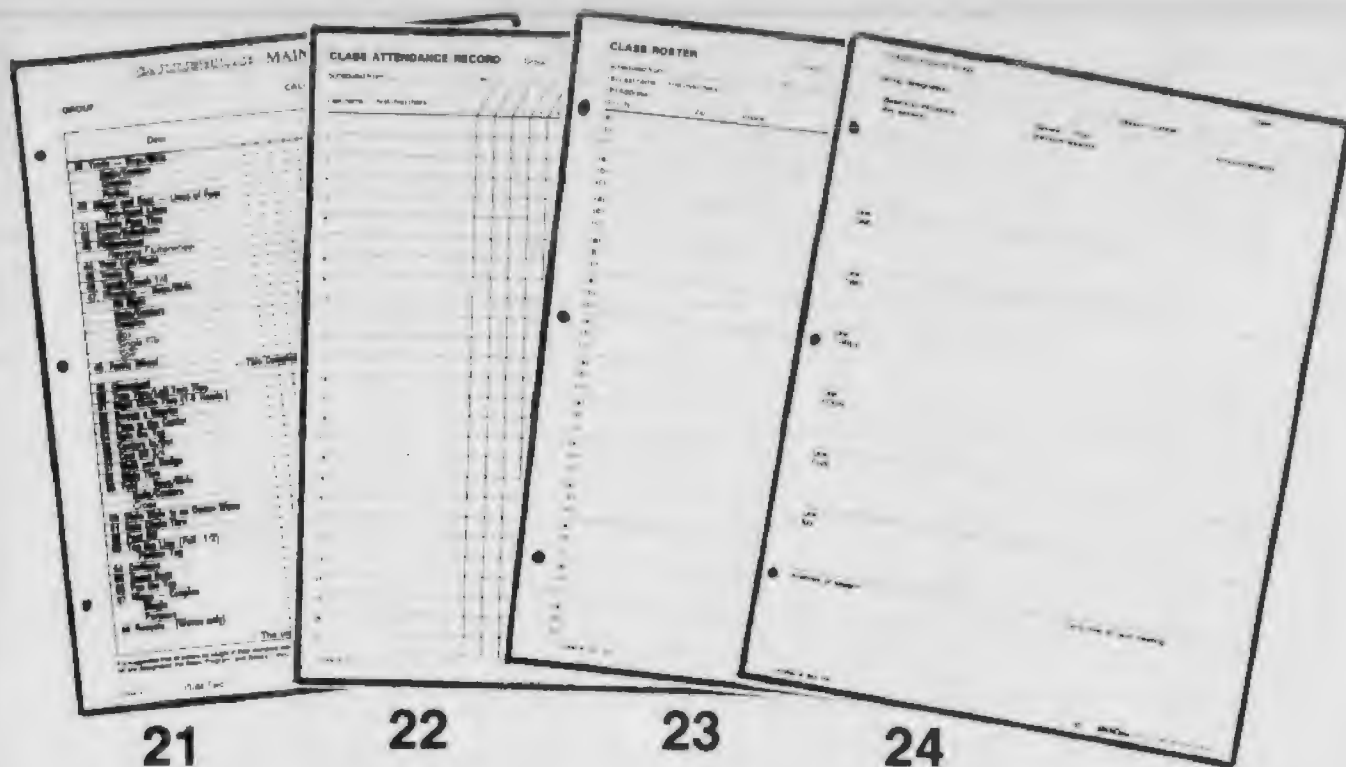


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fashion
feature

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